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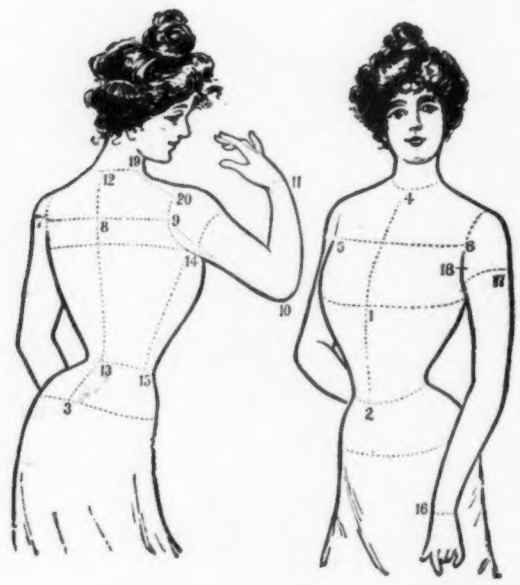

1-1—Around bust . .	4-2—Length of waist in front . . . . .
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5 6 —Across front . .	6-6—Armhole . . . . .
7 9— " back .	17 17—Thickness of arm
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Edward Morgan
as David Rossi in "The Eternal City."

Adele Raff,
One of the pretty singers, equally
noted for histrionic talents, in "Mr. Bluebeard."

Zetti Kennedy,
Prima Donna of the Whitney Opera
Company, in "When Johnny Comes Marching Home."

Viola Allen as Roma in "The Eternal City."

DAINTY CONCEITS IN WAISTS.

(Described on page 45.)

THE important features of the spring styles are gradually establishing themselves, and we find that sleeves continue in their generous and picturesque shaping below the elbow, and that long, military shoulders are a requisite. Skirts show more fulness, and have lost that eel-like adjustment they formerly had below the hips. In fashion's present form it is easy to read certain suggestions of the "1830" period, and we may expect greater similarities before the season wanes. There is a revulsion of feeling threatened, and the smart gown of next fall will be the distinctly severe tailor mode, built on long lines, and devoid of decoration save in strappings, stitchings and buttons.

* * *

Blue is ultra-fashionable, and in mohair, twine-cloth, hopsacking and the lighter materials, such as silk and wool voile, étamine and veiling, will be worn in extravagance this spring and summer. In fact, one blue gown, at least, in the rich royal color, must be included in milady's wardrobe; and this she may have embellished with dyed blue lace, batiste and grêlots, and strappings of self-colored taffeta, or Cluny or antique lace may be utilized with charming result.

* * *

The new cord ornaments are huge and elaborate compared to those we embraced earlier in the season, and there is displayed a great amount of white with every color, giving an airier and lighter tone to the constructions. Long cords with knotted ends are also seen in abundance on waists and coats, some of them hanging far below the waist-line. Large tassels are decorative devices as well, and there is a strong revival of fringes.

* * *

The exclusive shops are exhibiting a tempting array of the so-called "tub" gowns, in beautiful conceptions in blue and white, green and white, linen and all-white. But the phrase "tub gowns" seems utterly incongruous in face of their elaboration, for lace insets, bandings and appliqués of the material embroidered in large French knots provide the decoration, and although the fabrics are not perishable, they at least would suffer in the tub.

* * *

Cotton étamine will be worn greatly, affording as it does coolness and style. All shades, ranging from berry red to white, gray, fawn, réséda green, royal blue, lake blue and pale blue are obtainable, and antique and Cluny laces will be utilized for trimmings.

* * *

The new silk tissues are exquisite in their white grounds brocaded with floral patterns.

Maude Lambert as Cordelia Allen,
In "When Johnny Comes Marching Home."

Strangely enough, these sheer, silky materials are used for interlining laces and nets, both black and white, and a novelty recently introduced, borrowed from that same effect, is of black grenadine patterned over with roses and buds. Black velvet ribbon is used for garniture, and there is much threading of lace shown as a distinctive touch.

* * *

Checks and plaids are commanding attention in silks for the shirt-waist suit, and the lighter grounds, such as tan, gray and blue, form the main effects, in broken and well-defined plaids. Simple styles will be chosen for the making, with a plentiful usage of plain taffeta to match the major contrast.

* * *

And now the pongee gown has appeared, gay and elegant with rich embroidery and self-colored lace, and these excellent goods are promised a greater run than ever. A gown fashioned of embroidered and plain pongee was charmingly original, embodying as it did pongee polka-dotted in a large pattern with pale-blue silk dots. The plaited waist had a fancy shawl-collar of the embroidered pongee that extended in epaulettes over the shoulders. The cuffs and scarf-ends of the same completed a fetching *en semble* that was improved by the addition of pale-blue taffeta in stitched scrolls, forming a finish of the accessories mentioned. Worn with this was a "scoop" hat of pale-blue mohair straw wreathed with pale-blue Bankshia roses. The parasol was of pale blue lined with white, and one had visions of a ravishing petticoat of sky-blue silk and lace.

* * *

Twine-cloth is one of the exclusive novelties, and in white, oyster and putty color is admirable. The coarse mesh of the goods allows the glimmer of the taffeta lining to show prettily through, and generally there is a lavish indulgence in decorations of taffeta, stitched. One lovely type was of that indescribable hue, of the putty order, the skirt being plaited at the sides, and a box-plait arranged at the back. The coat suggested the Monte Carlo order and displayed a box-plait arranged at the back, where long cords gave a finishing touch. The straight fronts were ornamented with Dresden embroidery in silvery green and white, and very handsome were the sleeves, which were enlarged below the elbow by the addition of fan plaits let in, all being lined with white taffeta. The cuffs were of taffeta.

LATEST CONSTRUCTIONS IN CLOTH.

(Described on page 45.)

The Coming of King Cophetua.

By LUELLEN TETERS.

THE October wind was blowing. The fierce gusts tore at and contorted the puny, abortive growth of trees that skirted the narrow suburban street into a thousand ugly, writhing shapes. It twisted them this way and that in ungraceful lines and curves and bent them groaning to the ground, to be tossed up again besmeared with sand and snow, and even then not satisfied with its success at maltreatment, mercilessly ravished the withered twigs of their few surviving leaves, leaving the boughs bare and broken and the trunks twisted and gnarled as monumental of its indomitable power.

Fronting the street on both sides was an interminable row of modern houses; a row which was lost to the eye in the sudden descent far off of the street, but as the same stereotyped chimney-tops could be seen stiff and rigid above the brow of the incline, one had no difficulty in imagining the continuation on that side.

Marion Braman, within one of the houses, with eyes gloomily staring at the empty structures opposite, each a reflection of its neighbor in its tiny portico, colored door-glass and orthodox narrow walk, fell to wondering if the street were subjected to that proverbial end which limits all things. There was nothing to prevent it, for the state's boundary line not being defined by chalk even could be stepped over by the same over-sanguine speculator who had created these similarities.

Nonsense! It was the wind which made her so foolish—and the snow. Poets and idealists might rave to the extent of the English language about the beauty of snow-carpeted earth, and the exhilaration of frost-tinctured air, but let them wait only until the inevitable thaw that follows every storm set in, and they would see the ethereal white mass become a muddy slush, which would penetrate the most water-proof of rubbers, with an imposing retinue of coughs, colds and fever. She hated to see the first premonition of winter. It meant a subsequent turn, a polar opposite the other way; for there was nothing in the world or in life but assuredly had its antonym.

Her eyes traversing the room fell on the faded furniture and old tuneless piano. She decided to brave the wind and go to see Mrs. Waring, who graciously overlooked all accidents of circumstances to which fate had subjected her, and tactfully made her think that all concession in their friendship was on her side. Marion soon found herself in the street, buffeted about with flying articles, and although the wind smarted her cheeks, she relished feeling a power not her own urging her on. It was a relief to escape from her own strength, which daily dependence had weakened to her very soul, for the girl was a bread-winner who confined her kneading-board to the range of the piano—a music teacher.

An orphan, she made her home with an aged aunt and uncle. The uncle was one of the legion of mining experts usually found in a western town and was ever about to close a mining transaction whose material end some unforeseen obstacle always prevented. Both aunt and uncle, with Marion, with naught but blue-blood and unquestioned ancestry, had drifted westward in hope of attaining wealth, allured by the glistening mica-beds and fabulous reports of the hidden mines—but the mines refused to divulge their hiding-places, so Marion formed a class in music and the aunt did dress-making for those who were indifferent alike to a style worn in New England after the war or the latest prevailing mode.

Marion, with reddened cheeks and flying locks, ran lightly up the steps of Mrs. Waring's house, and being admitted by a neat-aproned Phyllis, dashed on into the library with the freedom of a privileged guest. It was not until she had kissed the white-haired old lady who rose delightedly to greet her that she noticed with unmistakable displeasure the presence of a third person in the room, a young man whose cool questioning eyes rested on her with faint amusement, so it seemed to her, and half-angered at the thought, she hastily put up her hand to smooth her roughened hair.

"Marion, dear," said the old lady, turning towards the young man, "let me introduce Mr. Valdare, the son of one of my old school friends. Wayne, this is Miss Braman, my young friend whom you have heard me mention so often."

Marion bowed coldly. What was the progeny of one of Mrs. Waring's school friends to her? She was not a humanist, that people should expect her to greet each being created with the rapture with which a botanist discovers a new genus of flora.

Mrs. Waring, with a view of promoting their acquaintance, which did not promise a speedy friendliness, remarked that Mr. Valdare had just returned from a prolonged European tour to find all landmarks replaced by unfamiliar signs. But Marion, beyond a polite, chilly yes, not wishing to catch the ball of conversation that was thrown at her, said nothing. Valdare was not content to have it so, and after a scrutinously deep look at the girl, in which he noted her exquisite fresh color and high-bred features, undertook the burden on his own shoulders and with such success that she soon forgot her antipathy, and evinced a marked goodwill.

They went through the preliminaries of weather, and touched on a few national topics; Valdare asked her if she lived in the city; he was told that this was one of the questions always asked here on first acquaintance.

"And the other would be, am I here for my health, I suppose?" she returned; "that seems to be excuse for one's being here at all—as for your inquiry" (with charming satire), "I am afraid that I can not say 'yes' with impunity, for I live in the suburbs, and although the advantages of the town are advertised as its possession, I notice that only property owners can discern them."

"Yes," interposed Mrs. Waring, "Marion lives on a charming street on the south side."

"Charming?" retorted the girl. "Surely you have not seen it since the wind tore off the loose gates and all the leaves. The street presents a ghastly array of naked trees and 'for rents.'"

"You do not fancy the suburbs then?" Valdare could but say.

"No," she replied, with much conviction, "I dislike it, and in winter more so. I am sure if they had wished Napoleon's exile complete they need only have sent him to the suburbs of a modern town in the winter."

"Marion is like a toy top on the suburban question," Mrs. Waring laughed. "Once started she buzzes quite a bit, but she only goes around in a circle."

"Pardon me a question," said Valdare to the girl before she could reply, "but since you dislike them so much, why endure them at all?" Mrs. Waring shot him a warning glance, but he failed to get it because he was not looking at her. Marion shifted her position uneasily; she would make him feel his blunder.

"The reason is evident," she replied coldly; "for unfortunately I do not possess a bank-account, and that explains all. Like the beggar-maid of fiction, I sit in my cottage and wait for the coming of King Cophetua—only I am somewhat afraid that when he does come along his smile will have become senile, and he will have the gout. Kings do, you know. He will find me old and bent with years, and then what use his money, his crown, or himself? for the fire and appreciation of youth will be gone, and it will be a very prosaic meeting between a childish old man, somebody's

(Concluded on page 41.)

PRETTY BODICES FOR GENERAL WEAR.

(Described on page 45.)

This is the first strain of the song sung by the minister's wife

MRS. FLORENCE HALLIDAY—BROWN

Upon her debut in Vaudeville

In Starlight.

Words by A. LYNDON TRAHERN.

Music by ROBERT A. KING.
Composer of "Beyond the Gates of Paradise" "Golden Land of Peace" "If you Loved me," etc.

Andante amabile.

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HANDSOME EVENING GOWNS.

(Described on page 45.)

Stage Happenings.

De Wolf Hopper in "Mr. Pickwick" has scored his usual triumph, which recalls to one this versatile comedian's successes a few years ago in "Wang," "El Capitan," etc. The similitude to the original Dickens characters is truly accurate, and affords much entertainment and mirth.

"The Chinese Honeymoon" recently celebrated its three hundredth performance. In view of the excellent personnel of the cast, one can not wonder at the continued popularity of this musical satire.

George Ade, author of "The Sultan of Sulu," now visiting in New York, is jubilant over the fact that his two comic opera successes, "Peggy from Paris" and "The Sultan," both established new records in the theatres where they are playing. "Peggy from Paris" scored so pronounced a hit in Chicago that the house record for matinees was broken, and in New York Mr. Ade's "Sultan of Sulu" made a new mark for Wallack's.

The phenomenal favor accorded "Mr. Bluebeard" has made it impossible to secure seats at less than four weeks in advance. With Dan McAvoy in the title rôle there is no other commendation of the operetta necessary. Flora Parker, as Fatima, his last wife, deserves much praise.

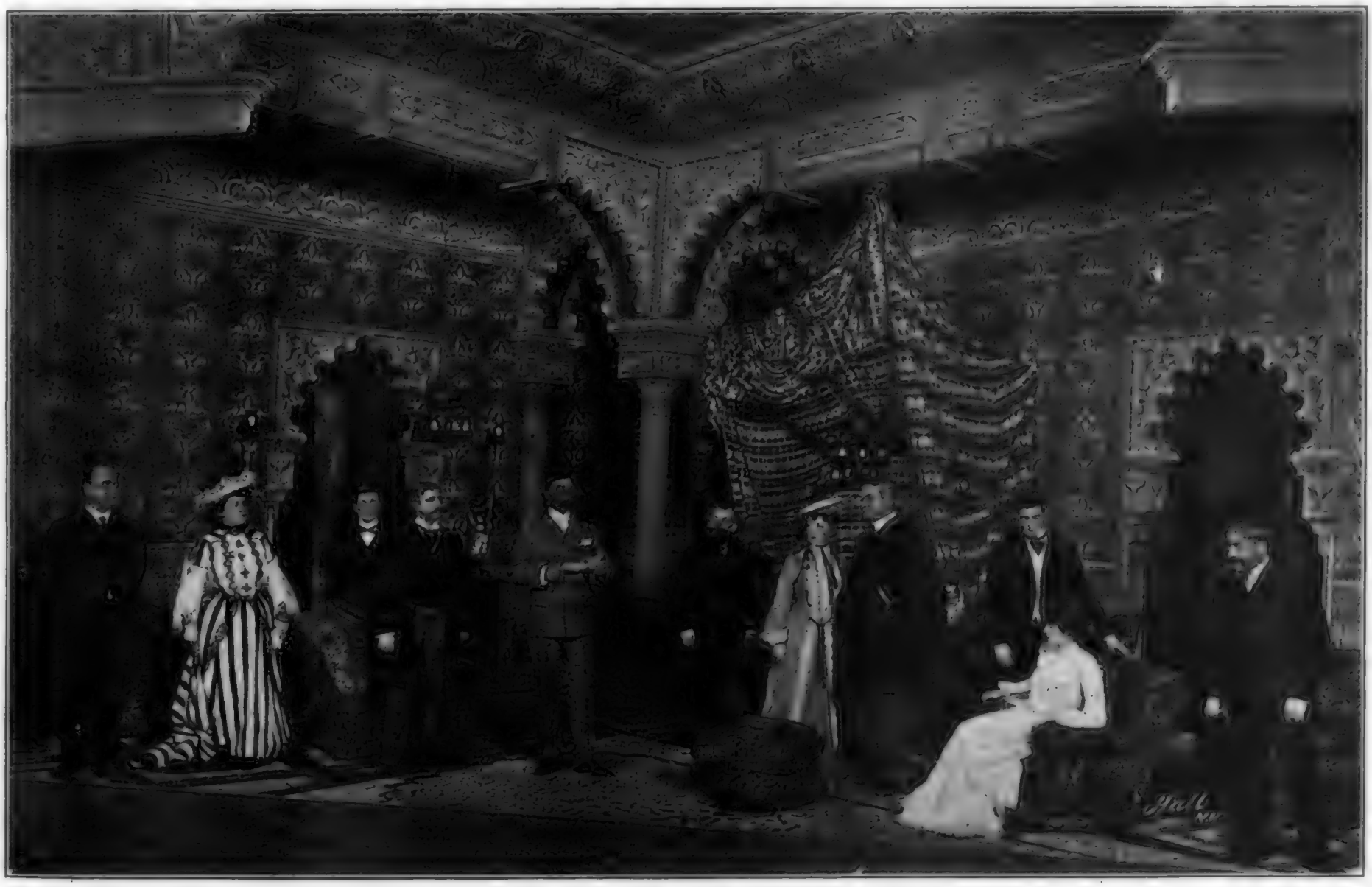
In the dramatization of Hall Caine's "Eternal City" Viola Allen and Edward Morgan justly merit the flattering encomiums showered upon them. The cast is well chosen and strong, and the scenes are both artistic and in faithful representation of the localities of Rome portrayed in Mr. Caine's novel.

FLORENCE HALLIDAY-BROWN,

The wife of the Brooklyn minister who has recently made her début on the stage.

The musical features of "When Johnny Comes Marching Home" are of a high order, tuneful and catchy. The hoopskirt beauties and the soldiers in the Federal uniform of the Civil war elicited hearty admiration. Especially pretty was the moonlight scene, with the fireflies and the old Southern manse.

That merry monarch of stage song and fun, "King Dodo," has just completed an entire circuit of the United States and for the next month will furnish amusement to Boston music lovers. This happy combination of laughter and melody by Pixley and Luders constitutes one of the most virile musical comedies produced in recent years in America. At the close of the first year of remarkable success "King Dodo" opened at Daly's Theatre in New York, where it continued the reigning success far into the summer. The organization then returned to the Studebaker Theatre in Chicago and eclipsed its original success at that playhouse. Manager Henry W. Savage then sent the company to San Francisco and the Pacific coast. The company returned Eastward, playing the Southern states for the first time, and breaking all records for musical comedies in that territory. Last week "King Dodo" played Washington for the first time and set a new mark for the Columbia Theatre. With its present engagement "King Dodo" completes its triumphant tour, having played in 39 of the 45 states.



THE TURKISH ROOM AT THE WALDORF.

Scene from "The Earl of Pawtucket," with Elizabeth Tyree and Lawrence D'Orsay.

FOUR PARISIAN GOWNS WORN IN "THE BILLIONAIRE."

FANCY

By GELETT BURGESS

IF you empty the commonsense out of a man's brain, what is left? Instinct, you may say; yet instinct is rather a part of the very blood than of the brain itself—it is a sort of intellectual reflex action.

The residue in the brain we may call fancy, seeing that it is man's uncommon sense.

Fancy and the imagination have been variously defined. Coleridge, Wordsworth and Poe have each analyzed the two terms, and though they differ somewhat in their opinions as to the relative importance of the two functions, and as to their proper scope, it is pretty well understood of fancy at least that in its process of forming ideas it is less bound by rational modes of thought.

Fancy moves on a lighter wing. It is governed by laws of association remote from commonsense; it is arbitrary and capricious; it develops startling contrasts and caprices; it delights in the unexpected.

Coleridge says that fancy combines and imagination creates; but his explanation does not disagree with the above distinction made by Wordsworth. Poe asserted that neither, properly speaking, created, since all the elements used must come from experience merely used in unusual combinations; his distinction was that imagination must have a secondary suggestive meaning—or what we vaguely call the moral sentiment, as applicable to human conduct.

A trace of fancy we all have, no doubt. Each of us has his vagaries or thoughts that leap outside of conscious experience. It is a realm separate from the actual, the real, and even so the sordid. Like the magic of the conjurer, it casts its glamour over all, investing the picture with a roseate suffusion. It is like the fraction of gold-salt found in sea-water. Slight as its importance or utility appears to be, this hidden precious particle acts and reacts in most of our affairs. For fancy has more than a literary value. It does not only create beautiful images, but acting as an unnoticed cause, it spurs us in many accustomed pursuits.

If we turn this tiny jewel of fancy toward the light, we see many different facets. Its effects and color may be illustrated by many illustrations and metaphors. Imagination is a mosaic of bits of life arranged in pattern—fancy has its own design, its own mysterious origin, as beautiful and as surprising as a snow crystal. Imagination is like a lofty building reared to meet the sky—fancy is a balloon that soars at the wind's will. Fancy is to imagination as dream is to reverie, as love is to friendship, as play is to work, as smoking is to eating, as mathematics is to history, as humor is to precept, as the Book of Revelation is to the Book of Proverbs.

Perhaps these similes may illustrate the functions of the two processes in our daily life, and whether my definition of fancy is correct or not, there is, at least, a fundamental difference between the terms of each of these antitheses. One is symbolized by the boy playing at marbles, the other by the girl playing with her doll. One is the radical idealistic force in the human couple, the other the conservative and practical. One persists ever in a wilful experiment and novel essay, the other works toward a more accessible and convenient goal.

Fancy has usually been considered a lower form of imagination, something childish, impracticable and futile, if not actually mischievous. Ruskin says fancy is, like a squirrel, content to whirl the wheel of his cage, while imagination, like a pilgrim, must perforce walk the earth. Even by Wordsworth, who first marked its limits as being more vague and airy, fancy is considered something less than imagination. But is this a proper conception? Fancy, like my grain of gold in sea-water, is to be traced in all great work. Increase this sane percentage and the work is overbalanced; a saturated solution of fancy makes madness. But fancy is an inspiration; it is the spring that sets off the imagination, as the trigger sets off the gun; it is an impulse from a world outside. As the wild notions of alchemy started scientific chemical research, as the dogmatic asseverations of astrology set Galileo on his voyage of celestial discovery, so has fancy ever furnished the seed for growths beyond itself.

What is the mainspring of love, if not a sudden illogical desire, a divine fastidiousness, a mythical, impossible soul incarnated by a dreamer into an accessible human body? The damsel "in maiden meditation fancy free" is still in possession of her commonsense—see how the old word "fancy" bears me out!

In literature, the force of fancy's initiative is clear in all the books that have stood the test of time. The "Arabian Nights' Entertainment" is sheer fancy, and the immortal popularity of these tales is a sure proof that fancy pure and simple is no secondary function of the intellect. In "Gulliver's Travels" we have, perhaps, fancy and imagination combined in a better proportion—with the result that as long as the language endures this book will live. The initial impetus was fancy. Given a nation of individuals much larger or much smaller than we are—there is your fancy. To prove again, with these fanciful elements, the great truths of human nature—there is your imagination. The political satire which justified it in its beginning has rotted away, and the story, loved for the story's sake, has endured.

As we look at love and literature, so we may look at religion. The same force is at work, call it what you will. Increase the modicum, and, as you get insanity from fancy, so you get superstition from religion. The earliest ideas of the supernal world were all sheer fancy, for fancy, and not imagination, is characteristic of childhood, whether we regard it in the race or the individual.

So the child in us survives. The same extraneous force that leads the boy to imagine a chair a locomotive, and from that superimposed condition to ratiocinate along the lines of his experience, is to be seen in works of art. It is the essence of play to assume something and then proceed rationally. The premise is fancy, the deduction imagination. This method is well illustrated in comic opera. Accept the idea as fact that a person is a "mascot" or half-fairy, and the rest is all logic.

If all this is true, should it not prove that the work of fancy is more enduring than that of the imagination? It is a recognized fact that the "novel of manners" cannot attain popularity except during the era in which the manners of which it treats are understood. "The Arabian Nights" and "Gulliver's Travels" have proved this, though "Robinson Crusoe" would seem to disprove the theorem. But, realistic as it is to

(Continued on page 43.)

Our Special
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Will contain the Advance Styles for Summer, and other exclusive ideas. No one can afford to be without it.

FASHIONABLE MOURNING DRESS.

(Described on page 45.)

SCENE FROM "MR. PICKWICK."

De Wolf Hopper as Pickwick. Flora Parker in "Mr. Bluebeard." Louise Gunning and Digby Bell in "Mr. Pickwick."

THE PRINCIPALS IN "THE CHINESE HONEYMOON."

Katie Barry, William Pruette. Mrs. Yeamans. H. W. Frederick. Thos. Q. Seabrooke. Amelia Stone. Van Renssalaer Wheeler. William Burress. Stella Tracey.

CHARMING DESIGNS IN SILK AND LACE.

(Described on page 45.)

CHURCH, CHILDREN AND KITCHEN.

By Robert Hichens

A VERY distinguished potentate, not disinclined at any time to give his opinion upon any subject, is reported to have made, recently, the following pronouncement: "Women should stick to three things—Church, children and kitchen." I seem to see America holding its sides as it hears these fateful words, and even dear old England is smiling gently. Germany, no doubt, most ardently agrees with the solemn utterance. As to other countries, I shall not dare to answer for the map. Now, I suppose that we are here, men and women alike, to progress. The ideal of the worker is progress. The thinker is always endeavouring to think himself forward to a clearer, wider mind. Men wish to move on, and do move on, with however faltering steps. Why, in Heaven's name, should women remain hovering eternally over the stewpans?

I have no patience with the man who obstinately ignores the capabilities of women, and goes on declaring, against all evidence, that she is meant to be a domestic drudge. That women who bear children should attend properly to those children is certain enough. Some duties stare one in the face, and do not admit of argument. It is also fairly obvious that if any woman is a believer in a religion she should not neglect her religion. But what magical law, what strange, mysterious commandment links all women, in man's mind, with the rolling-pin and the basting machine? And why, when a woman has washed her offspring, put on the clean "pinnies," been to church, and cooked the dinner, should she be debarred from reading Marcus Aurelius, from practicing Beethoven, from writing a novel, or from working out a mathematical problem?

It is often said that no man can really get into the "skin" of a woman's mind. Women assure me—smilingly—that this is so, and I politely take their word for it. But I find it equally difficult, or impossible, to get into the "skin" of the minds of men who say, and apparently think, that women should stick to the Church, the children, and the kitchen. I have known a case of a woman who was gifted—by whom? The Evil One, I suppose the Church, children, and kitchen gentlemen would answer—with a brain. She married. Her husband died, and she was left penniless with certainly two, and I believe three, young children. She stuck to those children, and has been sticking to them ever since, supporting them and herself by using her brain. She is a writer. If, instead of becoming a distinguished writer, she had meekly bowed to the opinion of the potentate and the many who think with him, and had become a cook, what would have happened to those children? What would have been their education?

It is extraordinary, and would be almost laughable were it not tragic, how many, even in these modern days of increasing liberty for women, cling to the fantastic idea that the stupidest man is—in some vague, inexplicable way—cleverer than the cleverest woman. Really stupid men, I believe, generally think this. If you ask them why, they are apt to say, wittily, "Oh, well, you know—hang it all, you know—a man's a man when all's said and done." And there it rests. If you proceed to argue, of course the old stock phrases are trotted out, that there has never been a female Beethoven, or Thackeray, or Titian, or Chateaubriand. Perhaps not. But who is to prove a negative? Who is to prove that there never will be? The less women with brains stick to the stewpan, the more chance is there of such a miracle—as the stupid man would surely call it—coming to pass.

I daresay many people will not agree with me, but I believe that what are called "domestic duties" are very likely to interfere with, and stunt, intellectual processes. I should think a morning spent in the linen cupboard, over the cookery book, at the sewing-machine, giving out clothes for the wash, and so forth, was but a poor preparation for a big intellectual effort, requiring concentration, energy, and perseverance. These domestic duties about which men talk so lightly, and sometimes so contemptuously, are very "wearing." Ask any woman if it is not so. They take it out of you. Quantities of women who are considered to be doing nothing, because they are earning no money, are really working hard and tiring themselves out. But they get very little acknowledgment for it. They are only being "busy about the home"—doing what they are meant for! Why should they be thanked?

It seems to me that if a woman is gifted with a big brain or a great talent, the less she has to do with the kitchen and the store-cupboard the better for the world. Of course, a woman may be born with a fine talent for some art, and also with a deft hand for pastry-making, or a genius for the compounding of a salad. I know an extraordinarily gifted woman musician, whose name as a composer is famous all over the English-speaking world. Well, she cooks "Scotch eggs" and "devils" turkey as no one else can. But she does not do it every day, or even every week, and it would be a great pity if she did. She has done far more for mankind by sitting at her piano than she ever could by bending above the grid-iron or by investigating that sacred thing the saucepan.

Different women, different duties. When will men learn that? Why should a George Eliot fry bacon or a Charlotte Brontë make hash? If a good plain cook, with the brain of a peahen, insists on trying to write novels, when she is only fit for boiling cabbage, all blame to her. But let those who are competent to take a high place in the art world leave domestic drudgery as much as possible to others less gifted. Men may say what they like, the world does need women in literature, in music, in painting, as well as in kitchen, linen-closet, and nursery. It does want the soprano voice in the arts, and is the better for it.

Of course, it is our bounden duty to listen—ever so respectfully—to the utterances of potentates. And it is also our bounden duty, having done so, to think for ourselves, careless of potentates as of the idle wind, to think for ourselves with humility and with sincerity. And if we do that, surely very few of us will care to join the Church, children, and kitchen community.

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ALL-WHITE TOILETTES.

(Described on page 45.)

SOME USES OF GRASS.

WE are fast borrowing our ideas from the Indian lodge, appropriating the art of basketry, and no longer can the Indian maiden at the door of her father's tepee boast alone of this accomplishment, for the New York girl can compete gracefully with her, gathering all materials for the purpose in the vicinity of wind-swept Coney Island.

The meadows of Jersey, sweet-smelling with grass and timid-eyed flowers, offer choice collections, and also the Adirondacks. In fact, all possible neighborhoods are now being ransacked for beautiful grasses wherewith to ply one's skill.

The art, of course, is in its infancy yet, and certainly has numerous points in its favor; it does not tax the eyes; it affords one the delight of being out in the air while accumulating the materials, and the work is not intricate.

The marshes of Coney Island produce a beautiful pink grass. The sedges from the Adirondacks are a deep, rich green, which makes an admirable foil. We have all heard of the famous blue grass of Kentucky—incidentally noted for its beautiful women (and horses). Around Philadelphia there is a pretty grass in which its gentle-eyed bovines feed. There are also silver grasses and gold grasses, and bronze and gold corn-husks, all of which are worked into the design.

Cat-tails, too, are utilized, their leaves being especially in demand, and one invariably finds them in marshy places, or "where the river grass grows lush."

With even a small endowment of the artist's sense of colorings, the average girl can produce truly artistic results. There is, of course, much to be done before the grasses are ready for use, and one would be surprised at the difference there is in silken texture.

The stalk and the blade are both used at times, and they are put in the sun to set, first dampened in some cases that they may tone before being worked, so as not to lose any of their beautiful coloring after the various colors have been combined. The "fuzzy" grasses which have gone to seed are sometimes introduced, but the seeds must be removed that they may lose nothing after being woven.

A weaving stitch is employed in putting the baskets together, and another important item is finding a suitable material for the sewing. The amateur should use flax, although ramie or twine is equally adopted; but for beautiful workmanship they are not advised.

Manilla hemp is most satisfactory for fine baskets. This may be colored with vegetable dyes, saffron, poke weed or indigo, and when used for cross-stitches or those more fanciful gives character and tone to the work.

The directions for a small basket are given here: Take four 14-inch pieces of material with one 8-inch piece and two strands for weavers. Cross the 14-inch pieces in pairs with the 8-inch piece between one pair. Fasten the crossed strands with one of the weaving pieces, winding in and over until the end is secured in its place and the cross-piece or spokes so firmly joined that they can be moved without slipping. They are then drawn apart like the spokes of a wheel and the weaving process begins.

The fine piece of weaver is woven round and round and over and under the spokes, which must be evenly separated or the completed basket will be uneven. When a diameter of two inches has been reached, the spokes must be wet and bent up straight for sides, and the weaving goes on. When the end of the second weaver is reached, the basket is completed, with the exception of the border and the end tucked under the last row of weaving. This leaves a row of standing spokes, which are formed into a simple border by pushing each, after the end has been given a slanting cut to make it go in easily, beside the next spoke, which in turn is bent down, and so on until the ends are all turned down and there is a simple scalloped border for a finish.

It is in work of this kind that one may give free scope to her imagination, and produce all sorts of gay, bizarre patterns, with even a few colors. Red always works up well, and bright blue, as well.

A large shallow basket, suggestive of a plaque, recently seen, had its chief component in blue—one of the bright China blues—and a dye of saffron had produced some gloriously brilliant yellow grass to accompany it. The pattern was in bands, and one has no idea how rich and beautiful the effect was. Indeed, the basket was pretty enough to find itself detailed to a place on the wall, near some Indian curios and a divan hung with Navajo blankets.

Fanciful shapes, such as jars, jugs, huge pitchers, etc., may be attempted with a very little practice and many articles of adornment made that cannot be procured at the shops.

Surely we ought to be able to improve on the crude skill of our savage sisters, having in our favor all of the advantages of education and a knowledge of art and symmetry.

Some charming suggestions are given here, which the amateur may easily follow.

For instance, carmine-dyed grass and saffron-dyed grass may be woven into a handsome bold block pattern, the rich red and yellow boldly contrasted.

Foiled against a background of forest-green burlap, the effect is truly artistic; other harmonizing objects, such as moccasins, belts, and Indian head-dress may be hung near, in keeping with the bizarre idea.

The rage for all decorative things pertaining to Lo, the Red Man, has brought into usage everything crude and original the savage makes. Strings of uncut turquoise and rings of hammered silver are now veritable *objects d'art*. It is among the Moquis Indians, in Arizona, the last survivors of the once powerful Aztecs, that the most interesting articles of workmanship are found.

Deifying the serpent as they do, their pottery is fretted with its sinuous outline and scales. Nor is this ware as crude as one would imagine.

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FOR CEREMONIOUS FUNCTIONS

(Described on pages 45 and 47.)

PALMISTRY.

(Conclusion.)

THERE are many important features to be noted in reading the palm, and it is of these that this concluding article of the series will treat. Mention was made before of the necessity of modifications in determining the natural characteristics, and too much stress cannot be laid on this in reading the hand—the left commonly known as the hand of destiny, and the right the life as the individual makes it.

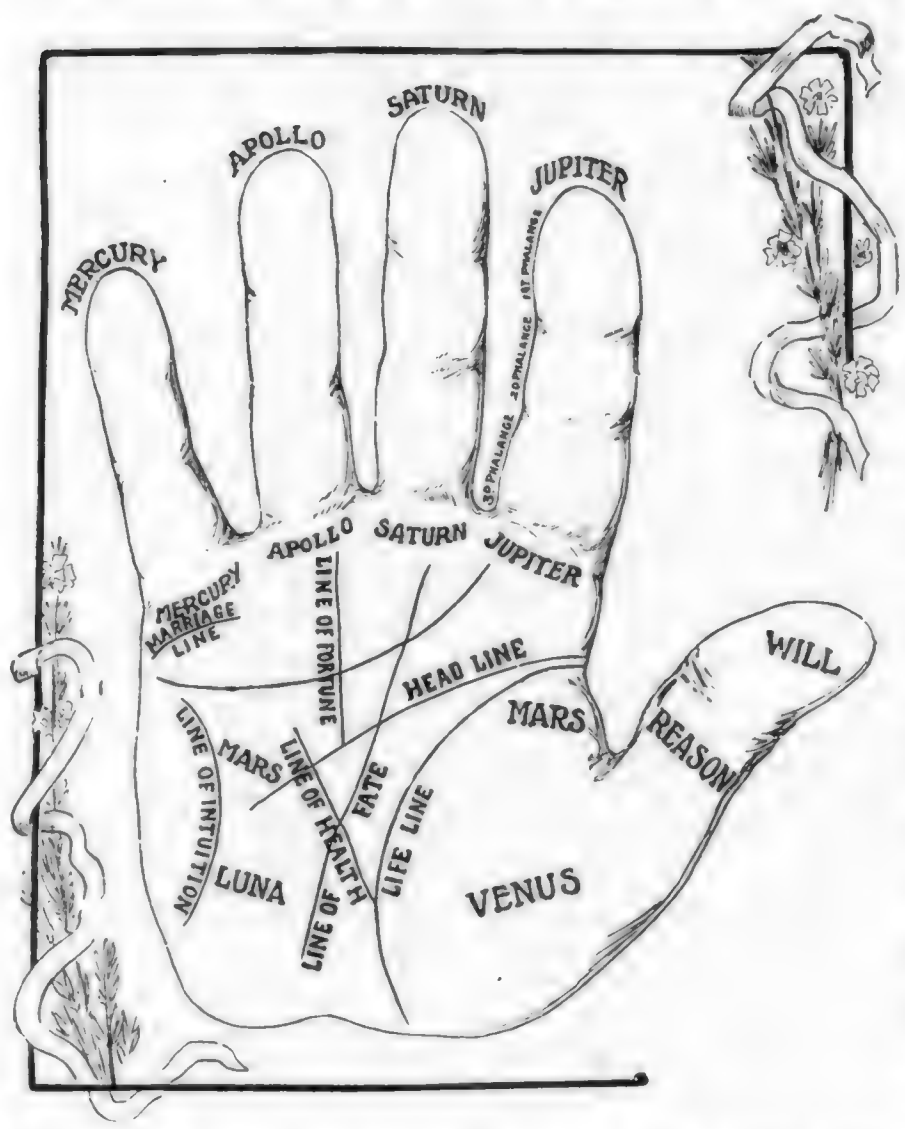
As an illustration, take, for instance, a hand with a short little finger, a large thumb and a poorly developed head-line. One cannot delineate the entire nature by the thumb, for there are the little finger and the head-line to counteract the meaning. It is in such deviations from the rule that one must make modifications.

The experienced palmist sees the discrepancy at a glance, and notes which predominates. The amateur learns only by practice, and by comparing hands. Hands differ radically, just as people do, and although there are rare cases where they correspond in general outline, other points will be found different.

The delicate hand of a woman will often denote twice as much strength of will as a man's; for power does not lie in breadth and thickness, but in the length of the first phalanx of the thumb.

So, too, a man's heavy fingers and hands may denote extreme gentleness and sensitiveness, although the inexperienced eye would base the whole character-reading on the first cursory glance.

There is a world of meaning expressed in the contact of a hand, its responsive qualities. Hands that have a clinging, lingering touch show a dependent, affectionate nature. Moist hands denote extreme nervousness. A hand that is dry and hard to the touch betokens the possessor to be of intolerant views, quick to form prejudices, unsympathetic and unforgiving.



A firm hand shows its owner to be of strong character and nature; a kind friend, a just foe. There is something reassuring in the grasp of such a hand, for sympathy is expressed by it, and loving thought. Doctors often have hands of this type, the merest pressure of which gives comfort and assurance.

Flabby, cold hands are indicative of instability of nature, and general unreliability; people with hands of this order are vacillating, deceitful, and not to be trusted.

The cool, self-possessed nature shows in hands that are pleasantly dry and firm. The touch is light, the grasp strong. The possessors of such hands are generally capable of controlling their emotions even to the extent of oft-times being considered unfeeling and unsympathetic.

A phlegmatic disposition is shown in the listless grasp; the fingers are unresponsive and lack feeling, thus clearly revealing the apathetic nature of the possessor.

In an unconscious pose much is denoted. When the hands lie in the lap and the fingers open out, never trust that person with a secret. Not that the owner would maliciously betray anything, but thoughtlessly. A careless gossip and a "blabber" of tales is shown.

Idiots sit with the palms open. A well-known old-woman's belief is in the way in which a new-born babe holds its hand. If the thumb is closed tight in the fist, both vitality and will-power are weak. If the thumb is left on the outside, great power in all things is predicted.

When, in the hands being crossed in the lap, the fingers fall together, trust that man; too closely together, miserliness and stinginess are proved. The thief shows in the tightly closed hand.

If in throwing the hands upward in the air the little finger and third finger fall apart, it indicates the owner is independent in action; if the index and middle fingers fall apart, independence of thought is demonstrated.

If in stretching out the fingers the little finger extends above the first phalanx of its neighbor, the third finger, the possessor should seek a mate of whose erudition, power, etc., he stands in awe. If the little finger comes before the line of that phalanx, the mate must be of the submissive type, whether by tact or naturally so.

Even to the line, concession on both sides will be made to effect a happy union.

Fingers that are thick at the base denote material tastes, especially for the good things of life.

Hands that show a lively color indicate great hopefulness, intensity of emotions, and a certain lustiness in all things; the opposite is revealed in the anæmic type, bloodless, cold at heart.

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NOVEL SPRING COATS.

(Described on page 47.)

IMPETUOUS PEOPLE.

By W. PETT RIDGE.

IMPETUOUS people are sometimes wrong, but impetuous people are not always wrong. This, I know, is a truism, but unless a truism be repeated occasionally, it ceases to be identified and is looked on by the casual reader as a daring flight of fancy.

Really, it does not matter how quickly one runs if he is only certain that the right turning is selected. It is the man who rushes away without stopping to look up at the sign-posts (placed there by authorities possessing knowledge) who loses his way, arrives somewhere at a dead wall, and has to return slowly with an apologetic look on his face; he it is who gives impetuosity a bad name and causes folk to look upon it as a defective trait.

Most of the great things have been done by impetuous people, whilst the overcautious have been making up what they term their minds. There are some who never can perform this task for themselves. The mental fiber of these is like a piece of twine.

They can take no action without asking advice of every person they meet. Going by train, they demand information from the head official down to the smallest newsboy; the only thing they feel quite certain about is that the train in which they eventually find themselves is the wrong one. Being in a hansom they are forever pushing open the trap door and asking, "Cabman, are you sure you're going right?" an inquiry ill calculated to soothe the always ruffled temper of the average driver, who, in any circumstance, has trouble enough to hide his contempt for his fare.

The excessively cautious are pained on finding that they have been deprived of an opportunity of exercising their pet characteristic.

"Do you mean to tell me," said a fussy passenger at the end of a long railway journey, "do you mean to tell me that this window has been down all the time?" The others gave an affirmative reply. "Dear, dear!" with much concern. "If I had only known that, what a terrible cold I should have caught?" The over-cautious are in a never-ending state of astonishment at the fact that disaster so seldom occurs; when it does happen, they are able to say, with gloomy content, "I told you so."

The over-cautious never take a holiday for the reason that they never can decide where to go. Impetuosity has done great things in warfare. History, both profane and modern, is replete with it.

A great defect of youthful impetuosity is to confide the year of one's birth to the annual reference books; the time is sure to come when this thoughtless action will bring remorse. This injunction is for my feminine readers. Impetuosity has cut some of the most difficult knots the while over-cautious people were hurting their fingers in futile attempts to unravel. So many are wishful of dealing with unprecedented situations strictly in accordance with precedents.

Consistency is a good thing, but consistency as some understand it would prevent us from ever taking nourishment except through the medium of a feeding bottle.

There are successful generals in peace as well as in war, and the successful man is the man who not only does the right thing, but does the right thing first. This is the secret (which is no secret at all) of triumph in business, and it is open to everybody to achieve it—if they can and wish to.

For some reason the man who has made money in business is, in books and in plays, generally a character to be derided, especially by those who have no occupation.

He is brought down upon his knees at the last, and made to apologize abjectly for having had the impudence to succeed, and in this way only is he allowed to rehabilitate his deplorable character. Even in real life folk smile pityingly when they speak of him. I have never been able to find myself in sympathy with the comments that are peppered on a man who avoids failure in business. Personally, I should like to succeed in literature, because that happens to be the profession in which I am engaged; but if I were a marine store dealer I should be just as anxious to be in the foremost ranks of marine store dealers, and proud if I ever reached that position.

There is no satisfaction known to triumphant men in the arts which is not known to the triumphant man in any other occupation. It is true that those who acquire riches sometimes comport themselves with a certain touch of imperativeness, that they do not disguise their admiration of themselves. This kind of man can irritate, but, in effect, he is a compensation for those who have lost their self-respect.

I have an idea that some day there will come a broad division between the people who do works and the people who do not. The people who do works will always have differences of opinion as to methods, but there is a fellowship between them that counts, and this will eventually unite them in opposition to the drones who are of no use whatever, whose presence and whose absence are equally immaterial to the welfare of this busy hive.

It may be true that success is vulgar, as is haste, but having the reward, who would not be more than willing to suffer the penalty?

Impetuosity is nought but a different name for indiscretion, in one way, for it has been the means of many a good man tying a knot with his tongue that his teeth can never untie.

History, fiction and rhyme are replete with the impetuosity of lovers; some way, it is regarded by authorities on the subject as a necessary and natural concomitant of love. Ask the average woman her views, and she will unhesitatingly tell you that the affection that is not impetuous is not love. It borders on that lucid platonism commonly known as friendship. Impetuous people generally are happy-go-lucky yet prudent people.

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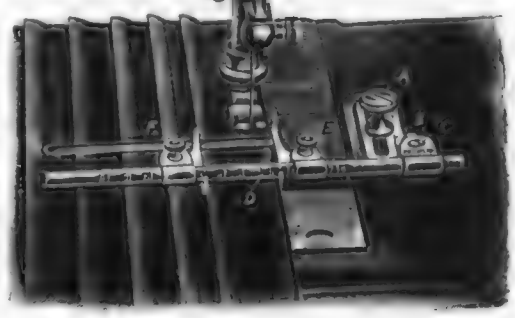

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CHIC STREET COSTUMES.

(Described on page 47.)

CORRESPONDENCE.

Communicant.—Your confirmation dress would be pretty made of India linen and elaborately trimmed with Valenciennes lace in both edging and insertion. Have the sleeves in three-quarter length, which will be a feature of all summer frocks, and a sash of white Louisine or panne ribbon should be worn as a finishing touch. Any dainty white flowers, such as lilacs or white rosebuds, etc., may be used for the wreath.

* * *

Esther B.—"The Scarlet Letter" is considered Nathaniel Hawthorne's masterpiece. Yes, it has been dramatized, but with feeble success.

* * *

Country Girl.—Lemon juice is most efficacious in removing freckles, although a simple old remedy is buttermilk and sulphur, which is said to have an excellent effect on the skin. Wash your hands in hot water and Castile soap every night, and rub thoroughly into the skin a preparation of glycerine, lemon juice and rose-water; old kid gloves may be worn for a while, as a means of restoring the softness of the skin.

* * *

School Boy.—What you need is a rudimentary knowledge of the common branches, mathematics, grammar, spelling and geography being a necessity. This foundation is essential no matter what vocation is planned, and nowadays, since schools are within the reach of all, there is no excuse for ignorance.

* * *

Hostess.—Your cover cards for the luncheon-table may be designed by anyone with artistic talent. Dainty pen-and-ink sketches, a single figure, a flower, or a quotation are seen, and another pretty idea is to have each card bear a kodak picture at the top, with an appropriate quotation below. The names are inscribed across one corner, or wherever taste dictates.

* * *

Birthday Gift.—Since your friend is so well provided with "worldly gifts," why not give her a present that is the result of loving industry, and make her something in needlework? A dresser set of pincushion, scarf and scented pad for veils and turnovers would be a good choice, and there are numerous charming designs to be copied. One set that excited great admiration was of white *point d'esprit* over sky-blue satin. The pincushion was long and narrow, and a ruffle of the net, with many rows of baby ribbon in blue, fancified it. A similar decoration elaborated the pad and also the scarf. Of course, more elaborate sets may be made, in Pompadour or China silk, for instance, in white with pink roses scattered over. The ruffles in this case should be of *point d'esprit* edged with pink, or Oriental lace may be substituted.

* * *

Home Dressmaker.—Tub gowns are already being made for summer and the warm days of early spring. The new cotton goods are beautiful and practical as well, and one can now procure cotton étamine, veiling and hopsacking in all leading colors. Shirt-waist suits are made from these materials, and the trimmings are of antique or Cluny lace in medalions or bands. Sometimes *motifs* of black are introduced, for contrast. Scrim, pongee and foulards are promised favor as usual, and tussah silk will be largely used for gowns as well. Indeed, this latter fabric is prophesied an unabated run, and one cannot marvel at it, when considering its exquisite satiny surface. Lace will be used in abundance for trimming, and colored laces will be another conceit of the hour.

* * *

Lover of Nature.—Sweet pea seed is best planted about March 17, St. Patrick's Day, and there is an old-time superstitition that this should be done in the "dark of the moon." In very cold climates, it is not advisable to plant so early, for the seed will rot in the ground. A fertilizer should be put over your lawn late in the winter and allowed to remain on until absorbed by the earth. The culture of roses is not difficult, and with a trivial amount of labor one can produce gratifying results. Good perennials that require no attention to speak of are hollyhocks, pansies, bleeding-hearts, chimney pinks, carnations, tulips, flags, daffodils, crocuses and flowers of corresponding hardihood.

* * *

Inquirer.—The long purse with a chain, which suggests a reticule, is still the most fashionable style, and some of these are veritable *objects d'art* with the jeweler's cunning and skill. The fasteners are usually of gold encrusted with gems, and the purse may be of some fine leather, gold or silver scales, or antique embroidery.

* * *

Subscriber.—Thank you for your words of praise concerning our Palmistry articles, the conclusion of the series being in this issue. In our Easter number, which will be the May issue, on sale the first of April, the initiatory pages of a series on Fencing will be published. Clever illustrations will accompany the articles.

Mary Bell.—Colored stationery is not considered good form, and the less obtrusive the appearance of a letter is, the better. White is universally accepted for all usage, and taste differs as regards the use of a monogram, initial, or coat-of-arms. Sealing-wax is used by many, in delicate gray-blue, green, gilt or silver.

* * *

Janet.—The quotation you refer to is from Mrs. Browning's "Portrait of a Lady," and is as follows:

Her hair is tawny with gold,
Her eyes with purple are dark;
In her cheeks pale opal burns
With a red and restless spark.

* * *

Monologist.—Yes, there is no drawing-room accomplishment at present so lauded as monologues. If one has any mimicry at all in his nature, it is very easy to command the attention of his audience. Sometimes a piano accompaniment supplies an artistic touch, especially if the subject be sentimental or pathetic.

♣ ♣ ♣

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These words, with a variation only in the number of the years, have appeared for many years in our advertising columns in connection with the advertisements of The Storrs & Harrison Co., Nurserymen, Florists and Seedmen, Painesville, Ohio.

There is something impressive in the contemplation of those figures. 49 years is a long time to continue in one business, and the firm that does so continue successfully must possess business integrity and the ability to interpret the public's wants in an eminent degree.

"44 Greenhouses," "1,000 acres," those terms express the magnitude of the Storrs & Harrison nursery in no uncertain words. The fact is that the Storrs & Harrison Co. is a large institution, and by years of painstaking care and effort has built up an immense business in all parts of the world.

Their free catalogue goes annually to thousands of people in city, town and country who depend upon it for their guidance as to what is best for the garden, lawn, orchard, vineyard, and home. If you are not on their list, send your name and address and receive their interesting catalogue and price-list.

OUR SPECIAL
EASTER NUMBER

Will contain 68 pages of pretty fashions and reading matter

SPECIAL PATTERNS IN
HOME DRESSMAKER
DEPARTMENT

See Coupon, 2d Page Cover.

Priestley's Cravenettes

ARE FOR SALE BY
John B. Ellison & Sons, 729 Broadway, N. Y.
S. Stein & Co., Fifth Ave., cor. 18th St., N. Y
Stein, Simon & Co.,
San Francisco, Cal.,
and by leading dry goods stores throughout the United States.

REG° TRADE-MARK Cravenette PROOFED —BY— CRAVENETTE Co LTD

THIS STAMP
is on the back of every yard
"Rain will neither wet nor spot them."

A postal to us will bring you a booklet telling all about these useful cloths and garments.
B. PRIESTLEY & CO., 71-73 Grand St., New York
Philadelphia, New York and Branch Offices.

Music

FREE! FREE! FREE!

An interesting and valuable publication will be sent to all who are musically inclined—absolutely FREE. Send postal card with your name and address, stating instrument you play—or, if vocal, mention voice.

LEO. FEIST
Publisher, 134 W. 37th Street, New York

FOR FIFTY YEARS!
MRS. WINSLOW'S
SOOTHING SYRUP
has been used by **Millions of Mothers** for their children while Teething for over Fifty Years. It soothes the child, softens the gums, allays all pain, cures wind colic and is the best remedy for diarrhœa.
Twenty-five Cents a Bottle.

Your Bust Developed SIX INCHES FREE

The secret FREE for a Beautiful Bust and a Perfect Figure.

Do you feel yourself deficient as to a plump, well-rounded figure? Is your bust measurement all that you desire? Are there hollow places above and below your collar bone? Whatever you may lack in the way of perfect form or figure Nature will supply for you if you use the **VESTRO** method. A request from you to the Aurum Co., Chicago, will bring to you free of cost a sealed package in plain wrapper giving you full information how you can in the privacy of your own room, increase your bust measure 6 inches in a short time and develop and perfect every part of your form. They also send free, new beauty book, showing photos from life, with testimonials from many prominent society ladies, who have used this safe, sure and rapid method. Write to-day.
AURUM CO., Dept. G. K., 55 State St., CHICAGO.

Derma-Royale

Insures Pure, Soft, White Skin and a Beautiful Complexion,
cures Eczema and Tetter. Absolutely and Permanently removes Blackheads, Freckles, Pimples, Redness, Sunspots and Tan. Used with Derma-Royale Soap a Perfect skin is insured.
Sold by Druggists, or may be ordered direct.

Derma-Royale, $1 per bottle, express paid.
Derma-Royale Soap, 25 cents, by mail.
Both in one package, $1.25, express paid.
Portraits and Testimonials sent on request.
One Bottle FREE to Agents.
THE DERMA-ROYALE CO., Cincinnati, O.

Please mention PICTORIAL REVIEW when writing to advertisers.

WALKING SKIRTS FOR CLOTH AND COTTON.

(Described on page 47.)

THE APPLE OF PARIS

WRINKLES.

WRINKLES are not always an indication of age. Often the smoothness of the forehead is marred by transverse lines, which come from nothing else but thought, care or worry.

Then, too, around the eyes are found little lines of humor that recall to one the infinite radii of a circle, learned in algebra. Even a child can have these.

But the deep, sagging lines around the mouth, the crow's-feet—these are what we must consider.

Cheerfulness and freedom from care have much to do with the lines, for the skin of the face is apt to bear the impression of all that passes in the mind.

Lack of proper care of the skin shows after the bloom of youth has passed off. After the first flush of youth, only, does a woman begin to consider her looks, and naturally the process of restoration is all the more difficult at that period.

If every woman or girl would guard her complexion always, she would have no need to treat it and care for it persistently in middle age. For that proverbial "stitch in time that saves nine" may be applied to this case as well as to others.

To begin, the first ruinous step lies in promiscuous washing. The temperature of the water is an important item, and the quality of the soap as well.

Hot water should be used only at night, before retiring, with a pure soap, and it should be followed by a generous deluging of cold water. In drying the face, use a soft towel and do not rub hard, for in this way is the outer cuticle of the skin loosened.

Before going to bed, rub gently in the skin, especially around the eyes, the mouth and the chin, where the first signs of approaching age show in the drooping, sagging contour, an unguent—lanoline cream, for instance, which is one of the best tissue-builders known.

Lanoline, although it is not commonly known, is extracted from sheep, and contains in its composition all of the life-building principles of that most cleanly and healthful of meats. Being readily absorbent, the skin nourishes on it and consumes it in a surprising manner.

In the morning, the face should be washed in tepid water, to remove all traces of the unguent, then rinsed in cold water, which is an invigorator, and also assists in aiding in the preservation of the skin.

Do not use soap on the face in the morning nor during the day, but if some cleanser is made imperative by dust, the wind, etc., have on hand some pure cold cream and apply it freely to the skin, wiping it off with a soft towel. Cold cream is better for the cuticle than water, after one has been out in the open air, and, too, gives it something to act on by absorbing it through the pores.

If the skin has an unpleasant, oily look, a bit of rice powder or talcum is advised for use after the ablutions. But the woman troubled with a skin of this nature, after all, needs to be congratulated; for this oiliness is necessary to the preservation of the skin, and retards the formation of wrinkles.

Of course, this condition may often reach an excessive degree and become very annoying. In this emergency borax will be found a harmless and pleasant remedy, mixed in the proportion of one teasponful to a pint of tepid water for the regular washing. After the face is dry, powder lightly with cornstarch or rice-powder, avoiding the use of talcum, which acts peculiarly on some skins, leaving a shining, "polished" look.

The hue and cry that were raised so continually for the last decade against the use of powder have died out, and now we take a sensible attitude on the subject, because this article of the toilet has come to be a recognized necessity. But there are powders and powders.

Pure rice-powder cannot be too highly recommended, and since it is used on infants' skin, it is safe to conclude that it cannot possibly injure the older skin of an adult.

WILL BE READ
BY THOUSANDS
OUR SPECIAL EASTER NUMBER of 68 pages will be sold all over the country. It will be replete with beautiful fashions, excellent stories, articles and hints for the housewife

STYLISH TRIMMINGS.

Now that plaiting has become so fashionable, and is worn on nearly every dress, it is natural to suppose that dressmakers and others would like the best. If so, we can safely recommend the Manhattan Dress Plaiting, Dyeing and Cleaning Works, 562 Third Avenue, New York. Their facilities are such that it enables them to do the best work at the lowest prices, and to plait and ship all goods the same day as received. They also pay return express charges on all plaiting orders amounting to 50 cents or more.

Sun-burst plaited skirts appear to be the vogue this season. They look very pretty and stylish when plaited by the Manhattan Dress Plaiting, Dyeing and Cleaning Works, as they have the latest and best patterns. The Manhattan Dress Plaiting, Dyeing and Cleaning Works are highly recommended by the leading department stores, pattern houses, theatrical trade, and quite a few society ladies whose work they do, as it is of the highest class.

With such recommendations it is needless to say this firm is above competition. The proprietors, Falk & Dannenberg, have been in the dressmakers' supply business for over a quarter of a century, and they always keep on hand a complete line of everything pertaining to the dressmaker's trade, such as chiffons, mousselines, taffeta silks, satins, whalebone, canvas, spool silks, shields, beltings, etc. A trial will convince you that, to obtain the best results, purchase from the above firm.

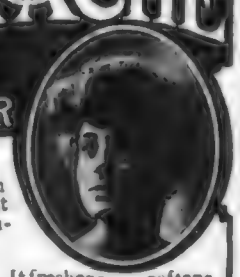
♣ ♣ ♣

ACCOMPLISHMENTS OF WOMEN

In the days of our grandmothers it was not so common for a woman to earn her own living as it now is. The feeling that it is just a little beneath the dignity of a "lady" to become a wage-earner has gradually grown less prevalent. This feeling was long fostered in the South, where the lady at the "House" was so dependent upon the ministrations of her servants, and never having been brought up to work and to look after herself, her position was not exactly an enviable one when she was so often thrown upon her own resources during and after the Civil War. Every sensible woman of our day, however, brings her daughters up in the knowledge of sewing and the duties of a household. In fact, we read that even daughters of the blood royal are early taught the domestic sciences. For a woman not to know how to sew is lamentable, but for her not to use the best sewing silk is inexcusable. The "Corticelli" Kitten has made Corticelli Sewing Silk famous. Having steadily grown in favor for the past half-century, it is to-day the standard silk among American women. Always of perfect finish, high lustre, and made in shades to match the latest dress-goods, Corticelli is the most signal triumph of the silk manufacturer's art.

A Skin of Beauty is a Joy Forever.
DR. T. FELIX GOURAUD'S
ORIENTAL CREAM, OR MAGICAL BEAUTIFIER

Removes Tan, Pimples Freckles, Moth-Patches, Rash and Skin Diseases, and every blemish on beauty, and defies detection. On its virtues it has stood the test of 54 years—no other has—and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayre said to a lady of the *haut-ton* (a patient): "*As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations.*" One bottle will last six months, using it every day.
GOURAUD'S POUDRE SUBTILE removes superfluous hair without injury to the skin.
FRED. T. HOPKINS, Prop'r, 37 Great Jones St., N. Y.
For sale by all Druggists and Fancy Goods Dealers throughout the U. S., Canadas and Europe.
Also found in N. Y. City at R. H. Macy's, Wanamaker's, and other Fancy Goods Dealers.
☞ Beware of Base Imitations. $1,000 Reward for arrest and proof of any one selling the same.

LABLACHE
FACE POWDER

MARCH WINDS
will ruin any complexion and destroy woman's most beautiful charm of face unless LABLACHE
Face Powder is used freely. It freshens as softens the skin and makes the complexion pure and clear. It heightens beauty's chiefest charm. It destroys microbes. Any woman may have a lovely complexion who will use LABLACHE FACE POWDER. *Nothing else as good.* Flesh, White, Pink, Cream Tints, 50c. a box. Druggists or by mail.
BEN LEVY & CO., French Perfumers, 125 Kingston St., Boston

American Beauty Massage Cream
Insures that beautiful, white, clear complexion coveted by every woman, and is a pure, fragrant cream that will eradicate wrinkles and leave the skin soft and smooth. It is made after the formula used in one of the largest laboratories in France with which Mr. De La Claire was connected for years. The Cream (put up in pretty delft jars) is all we claim for it, and this, in connection with our American Beauty Skin Food, American Beauty Poudre de Riz and American Beauty Skin Soap, forms a complete line of treatment. A sample of the Cream, also full information, will be sent on receipt of 10 cents to cover postage.
F. DE LA CLAIRE CO., Goshen, Indiana

FRECKLES positively removed by using Stillman's Cream. Prepared especially for this great enemy of beauty. Write for particulars.
STILLMAN FRECKLE CREAM CO., Dept. P, AURORA, ILLS.

Hall's Vegetable Sicilian Hair Renewer renews the hair, makes new again, restores to freshness, gives new life. Just what you need if your hair is faded or becoming gray, for it always restores the color. It keeps the scalp healthy and makes the hair grow. A high-class preparation in every way.
If your druggist cannot supply you, send $1.00 to R. P. Hall & Co., Nashua, N. H.

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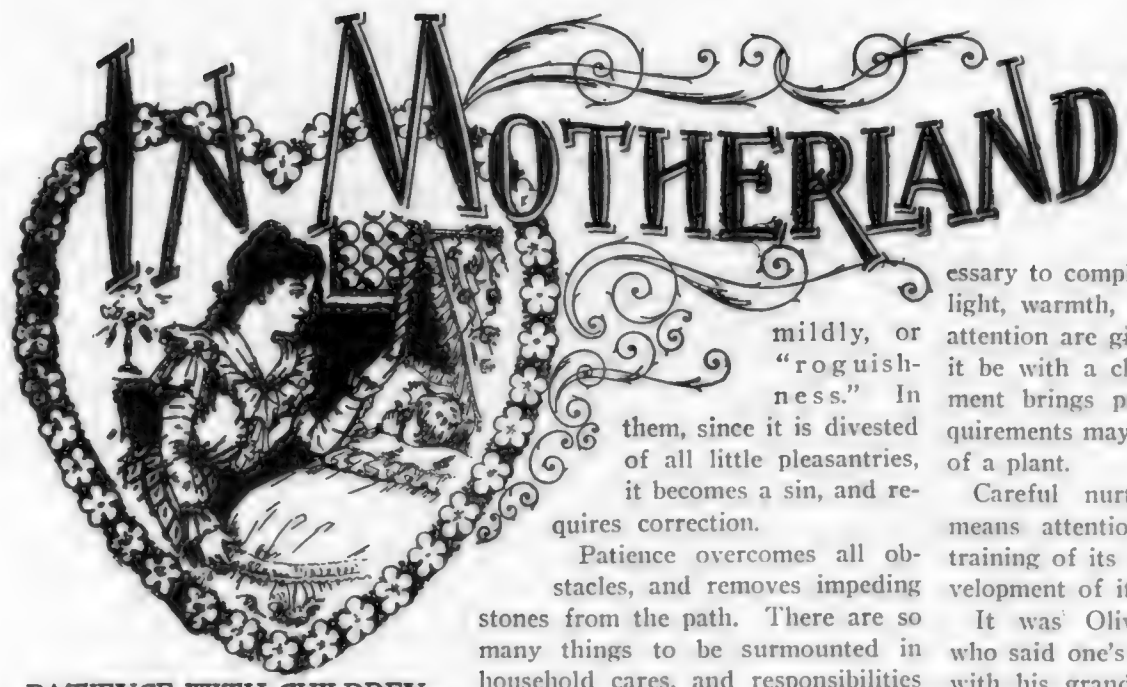
DISTINCT TAILOR STYLES.

(Described on page 47.)



PATIENCE WITH CHILDREN.

THE patient mother commands much more obedience from her children than the parent who threatens and "nags"; and, too, she is treated with more respect in that her slightest request is carried out.

Children are readily susceptible to the persuasive power, and do much more through mild treatment than through severer measures.

The lack of control that some parents have over their children comes from a neglect of those virtues which, summed up, mean Patience.

The patient mother need not necessarily be "easy" in her method of training. She must be firm, yet withal kind, and if that fails to move, she should resort to reasoning. Aside from the fact that reasoning effects the desired end, it stimulates the childish mind and arouses it to a certain degree of activity.

Simple logic is grasped and understood, and thus the training of the mind goes on, unconsciously. The youthful mind may be compared to dough. Plastic, easily molded, it takes impressions quickly, and retains them. These impressions last for a lifetime, and oft-times can never be eradicated. So the seeds of good and bad are sown, and take root in the virgin soil. The crops or results are produced in later years; and thus, step by step, character is formed. Instead of making the one mandate, "Don't you ever do that again," the all-sufficient one, without further explanation, as so many mothers do, far better is it to take time to point out the disadvantages or evil effects.

Time and patience are connected. Time works wonders in all things, and patience likewise. It takes but a few minutes for the mother to expostulate with her child, and place the facts clearly before it. Never deceive a child, no matter how trivial the subject, for that little white lie becomes implanted in the plastic little brain and is retained. The effect is not discernible at first, but shows unexpectedly some day.

Children grow deceitful, not knowing it is wrong to deceive. In their elders we call it cleverness, if practiced mildly, or "roguishness." In them, since it is divested of all little pleasantries, it becomes a sin, and requires correction.

Patience overcomes all obstacles, and removes impeding stones from the path. There are so many things to be surmounted in household cares, and responsibilities that burden the shoulders. Anger, threats, none of these are of avail; nothing was ever gained by losing one's temper. The greatest rulers were and are men of self-control; men who guard their tongues, and observe a proper conservatism in speech and actions.

This virtue of tolerance can easily be cultivated and acquired. "Possess thy soul in patience" contains much between the lines, and is assuredly an invaluable injunction. Haste and impulse are responsible for numerous serious errors and mistakes. Haste has never accomplished what patience has, and carelessness is its concomitant. There is too much of a desire to get through quickly with things; to rush them through at the greatest speed possible, and get them off one's hands. Naturally, mistakes are made, and mistakes bring a whole train of errors in their wake.

Some mothers take but indifferent interest in their children; important points pass by unnoticed; and really trivial doings are pounced upon and made the cause of punishment. The effect on the child is safely guessed; for what should be corrected has been allowed to continue and grow and the little traits that could have been developed and put into more beneficial channels have been crushed and destroyed by oppression.

Too much caution cannot be exercised in the training of the child. A small amount, even, of attention directs the characteristics into proper and healthful grooves, and more than repays one in the long run.

In the culture of plants, they are provided with all environments necessary to complete development; sunlight, warmth, careful nurturing and attention are given them. So should it be with a child. Proper environment brings perfection, and its requirements may be compared to those of a plant.

Careful nurturing with a child means attention to its needs; the training of its moral nature; the development of its physical nature.

It was Oliver Wendell Holmes who said one's training should begin with his grandfather.

Therefore, since you cannot now jump back to two generations for the training of your offspring, train him, then, so that the future generation will have no need to blame their grandfather for all that they are not.

It is the perfection of the individual that makes the perfection of the country. For improvement must first begin with the individual, in order to manifest itself in the masses.

Educate one man, and you educate several; for there is a constant receive-and-exchange current in the human aura. None of us are stationary in poise, and when we cannot give, then must we take or receive.

A well-bred child carries its own atmosphere of refinement with it. Unconsciously other children imitate it, and pattern after it. Good-breeding is invidious; it is contagious. If one has not the time to correct the child, do the next best possible thing by throwing him in contact with well-bred children.

* * *

SENSIBLE CARE OF BABIES.

Regular bathing, exercise in the open air and plenty of wholesome, nourishing food are essential to the well-being of an infant.

* * *

The dress should always be made comfortably loose, and so fashioned will last over the first two years of the child's life. Flannel should always be worn next to the skin, both in summer and winter.

* * *

Delayed dentition in a child shows an unhealthful condition, and a diet should be given it that develops bone and muscle and at the same time nourishes it. The child should be kept out of doors as much as possible; and soft-boiled eggs, beef juice, custards, potato, wheat in some form of cereal and graham crackers should be adopted for food.

* * *

Pure cow's milk is advised, too, in place of water, although it must be remembered that water is as necessary for a child as for an adult.

Our Special Easter Number Of 68 Pages

Will reach thousands of homes. No one, advertiser or reader, can afford to be without it.

"VIYELLA" (Regd.)

For Winter Flannel Shirt Waists, For Children's Wear and Men's Golf and Outing Shirts.

"VIYELLA" is now in the hands of retail stores in all the newest designs and color combinations for 1903.
"VIYELLA" is stamped on selvedge of every five yards. None genuine without the "VIYELLA" ticket.

BEWARE OF IMITATIONS

"VIYELLA" in the heavy weight is specially adapted for Golf and Street Costumes.

DOES NOT SHRINK

LAIRD'S BEAUTIFIES THE COMPLEXION BLOOM OF YOUTH

PRODUCES CLEAR, SOFT, SMOOTH AND BEAUTIFUL SKIN.

HAS BEEN IN USE OVER 50 YEARS.

Millions of Society Ladies, Actresses, Opera Singers, and in fact every woman who desires a smooth, white, clear complexion has used it as a daily toilet. All Imperfections, Discolorations, Tan and Freckles disappear on one application. Price 75c. per bottle. Sold everywhere. If not at your Druggist or Fancy Goods Dealer, address
GEO. W. LAIRD, 195 Greenwich Street, N. Y.

FREE FACE BLEACH FOR COMPLEXION

I will send FREE trial bottle of my Face Bleach to any lady sending name and address.
Mme. A. RUPPERT, 6 E. 14th St., New York City

Hopkins' Bleaching Gloves.

Made from select glove stock in Black, Wine, Tan and Chocolate. Just the thing for Housecleaning, Gardening, Driving, etc. Write for terms to Agents. 25c pr.
HOPKINS GLOVE CO., 12 Apollo, Cincinnati, Ohio.

THE AMERICAN DRESSMAKER

The Official Organ of the National Dressmakers' Association.

The fashion paper that gives you good practical help on dressmaking matters. It gives ideas that are worth many times the subscription price. Just send us 25 cents for three months' trial subscription and see. Money back if you want it.

Madam Baker's Fashion Review in each issue is attracting great attention.

Sample copy Free. Subscription price, $1.00 per year. Write now.

The Morse Publishing Co.
82 Wabash Ave., Chicago, Ill.

Please mention PICTORIAL REVIEW when writing to advertisers.

STYLISH COATS FOR CHILDREN.

(Described on page 47.)

Social Observances and Etiquette.

CALLS AND LETTERS OF CONDOLENCE.

MOURNING demands a certain respect, and in polite society these little duties enrolled under the classification of etiquette are of utmost importance.

There are two permissible forms of expressing one's sympathy, each of which is more or less dependent on the intimacy of the friendship existing between the people.

Calls of condolence are allowed only between those of friendly standing; letters are more formal, and often the visiting card is enclosed in a separate envelope, the word "condolence" sometimes being written across the upper left-hand corner.

The custom of sending visiting cards obtains among very formal acquaintances.

As for letters, the contents naturally vary according to the degree of acquaintance, and these may be sent by mail or by bearer—never, though, should they be delivered in person.

In writing letters of this order, avoid touching deeply on the subject, for the wound is only broken afresh and probed thoughtlessly. A sincere expression of one's sympathy is all that is required, and one should take the form for conveying it that is most natural and not affected.

Calls of condolence should be brief, and it is needless to reiterate that painful topics should be avoided, and covered entirely in the voicing of one's sympathy when leaving. If possible, discuss other affairs altogether, not lightly, of course, and show respect for the grief of the household in dignified demeanor and seriousness.

Many people, in mistaken kindness, seem to lose no opportunity on these errands of commiseration to dig up fresh sorrow, and leave their friends in new prostration of grief and suffering.

For that reason, the custom of denying one's self to all visitors during the first days of mourning is observed by many, and certainly the privilege is the least that can be accorded.

Grief, to some, is sacred: it seems a sacrilege when invitations come pouring in for parties, receptions, and other functions of gaiety; yet this is proper according to the ethics of good form, and it is even so proper for those in mourning to attend such affairs after one month, unless in the case of the deceased being a parent.

This appears heartless. On the other hand, since grief is morbid and preys on the health, and since death is the lot of mortal, the argument that diversion only can obliterate the poignancy and acuteness of the affliction is certainly sensible.

The most somber mourning does not necessarily proclaim the greatest sorrowing; nor, for that matter, do gay garments evidence forgetfulness and indifference. It is in the heart and not in the apparel that grief lies, and even though the world may forget the grave, deep in one heart it may lie forever.

So the garb of mourning is simply custom, sanctioned by authorities on the subject. English people pay more deference to it than we, for the entire *ménage* adopts the crape when death takes place in the family, from the footman and the horses to the nursemaid and the babies.

Where relatives die away from home, there is not demanded such rigid observance as when the demise occurs at home. Mourning need not necessarily be donned for distant connections, nor for relatives by marriage; half-mourning is sufficient, or, if preferred, there may be no change at all in the dress.

Advertisers: Note

Our Special Easter Number

of 68 Pages will reach thousands of homes. Special patterns at 10 cents; special articles; special interesting features.

LENTEN PARTIES.

Musicales, card parties, dinners and luncheons usurp all attention during Lent, and the hostess is forced to exert her ingenuity in order to avoid the stereotyped.

A novel feature was introduced at one card party in the form of favors, each winner receiving different ones at each table. For instance, paper roses were given at one table, violets at another, and so on, each table represented by a different flower instead of the score being marked in the usual way. After the conclusion of the game, the guest who numbered the most flowers received the prize, and a bouquet of paper flowers was presented to the one who had the least number of posies.

This idea may be enlarged and elaborated on to any desired extent.

♣ ♣ ♣

The recent celebration of a cotton wedding, the first anniversary of marriage, was made interesting in numerous ways. The decorations were in artificial flowers, in cotton (muslin) and were comprised of wreaths of white roses that fantastically decorated the walls and hangings. Large vases of the roses stood around the rooms, the reception hall, parlor and dining-room being thrown in one.

The invitations were on linen paper, and all of the guests were requested to wear cotton garments, which edict provoked much mirth on account of the men, who were obliged to show compliance by wearing linen and duck suits. Presents were varied and included everything of a cotton nature, from exquisite embroidered napery, cushions, etc., to thread. Necessarily, a choice was limited, but despite that many unique gifts were obtained, in lace as well, since cotton or linen is used in making it.

♣ ♣ ♣

Collectors of choice flowers, etc., often make use of sheets of paper firmly strapped between two boards to preserve and dry their specimens. Very pretty doylies are made by gumming little groups of dried ferns and leaves on white silk and covering them with net very tightly stretched. The same idea might be carried out for lamp shades, the silk being first stretched on the wire frame, the leaves gummed upon it (with white gum) and net stretched over them, the whole finished with a white silk fringe round the edge of the shade and a ruche at the top. One might also study the fashionable Empire shades of a straight piece of cardboard or drawing-paper, inserting the groups of flowers, mounted on net, with an outline of little gold or silver sequins.

♣ ♣ ♣

NOTICE.

The semi-annual exhibit and convention of the National Dressmakers' Association will be held at the Sherman House, corner of Clark and Randolph Streets, Chicago, March 16 to 21, inclusive. A larger and better collection of genuine and imported Parisian models (not copies) and American-made gowns than has ever been shown at any opening will be exhibited.

Prominent speakers from different States will lecture afternoon and evening on subjects of vital importance to dressmakers, and the exhibitors will demonstrate many articles of interest to all.

This Association is for the mutual benefit of dressmakers, not to promote any magazine, dress-cutting system, patterns or school, nor is it a money-making scheme. The aim is to help every dressmaker in the country. The openings are helpful and the purchasing and information bureaus are of great assistance and value.

Reduced railroad fares to all dressmakers wishing to attend the opening. Life membership is only two dollars, the yearly dues one dollar. Write the Association manager, W. H. Draper, 83 Auditorium Building, Chicago, for other particulars.

$10 DRESSES ANY WOMAN
COMPLETE FROM HEAD TO TOE IN LATEST STYLE.
Free Samples and Measurement Blanks.
To Introduce Direct to the Wearer our Ladies' Custom Tailoring we will make the first ten thousand suits absolutely to measure sent us for only $10 and give the following complete outfit FREE
Actually $28 value for only $10 and nothing to pay till after you receive the suit and free outfit and find it just as represented. Send us your name and post-office address, and we will send you FREE SAMPLES OF CLOTH, 5-ft. tape line and measurement blank for size of Suit, Shirtwaist & Shoes.
A genuine wool mixed repellant latest style, Tailor Made Blouse Suit, for such ladies' tailors charge $20.00
Mohair Felt Trimmed Hat 2.50
Pair Stylish Shoes 2.50
Flannelette Shirtwaist .. 1.50
Pair Lisle Thread Hose .. .50
Lace Bordered H'ndk'rch'f .50
Handsome Leather Belt .. .50
Ladies' pay daily for this $28.00
DON'T DELAY—After having filled 10,000 orders our prices for these suits will be $20.00 and No Free Articles.
GENTS' COMPLETE OUTFITTING CO.,
Ladies' Tailoring, Dept. 401
111 Adams Street, CHICAGO.
Reference: First Nat'l Bank, Chicago. Capital $13,000,000.

DARKEN YOUR GRAY HAIR
DUBY'S OZARK HERBS
DUBY'S OZARK HERBS restore gray, streaked or faded hair to its natural color, beauty and softness. Prevents the hair from falling out, promotes its growth, cures and prevents dandruff, and gives the hair a soft, glossy and healthy appearance IT WILL NOT STAIN THE SCALP, is not sticky or dirty, contains no sugar of lead, nitrate silver, copperas, or poisons of any kind, but is composed of roots, herbs and flowers. It costs ONLY 25 CENTS TO MAKE ONE PINT. It will produce the most luxuriant tresses from dry, coarse and wiry hair, and bring back the color it originally was before it turned gray. Full size package sent by mail for 25 cents.
OZARK HERB COMPANY, St. Louis, Mo.

BUY AT MILL PRICES
(and save middlemen's profit).
Silks, Black Dress Goods, Hosiery, Petticoats, Linings, etc.
Some of our Leaders in Silks and Dress Goods:
IMPERIAL SILK TAFFETA
19 inches, 38 cents per yard, all shades
DOROTHEA SILK TAFFETA
23 inches, 69 cents per yard, black only
ALL WOOL CHEVIOT
51 inches, 74 cents per yard black, and colors
Write for samples and price lists
COMBINED MANUFACTURERS
P. O. Box 2165 New York
Reference by special permission, Jefferson Bank New York.

Lace Curtains
Direct from Factory to Consumer at ONE PROFIT.
Largest and finest line exclusive patterns ever shown in United States. Send 2c stamp for booklet and prices.
New York Curtain Mfg. Co.
396 Broadway, N. Y.

TO FAT PEOPLE
I can reduce your weight 3 to 5 pounds a week without any radical change in what you eat; no nauseating drugs, no tight bandages nor sickening cathartics. I am a regular practicing physician, making a specialty of the reduction of surplus flesh; and after you have taken my treatment a few weeks you will say: "I never felt better in my life."
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By my treatment your weight will be reduced without causing wrinkles or flabbiness of skin; heavy abdomen, double chin or other evidences of obesity will disappear; your form will acquire symmetry; complexion will be cleared; troubles of heart, kidneys, stomach or other organs will be remedied; and you will be delightfully astonished at the promptness and ease with which these results are accomplished under my system. Satisfaction guaranteed. Write for my new book on "Obesity, Its Cause and Cure," which will be sent sealed in plain envelope. It will convince you. Mention this magazine when writing.
HENRY C. BRADFORD, M.D.,
24 East 23d Street, New York.

Please mention PICTORIAL REVIEW when writing to advertisers.

TUB FROCKS FOR CHILDREN.

(Described on page 47.)

The House Wife

April—Inconsistent, not intelligent, but likely to be good-looking.

SOME OF THE USES OF SALT.

SALT is most invaluable in the *ménage*, and but few housewives are aware of its many uses. In cooking, cleaning, polishing, and for medicinal purposes, it has no rival, and should be kept on hand for all emergency cases.

* * *

A pinch of salt, with sugar, gives a rich, buttery taste to pudding-sauces, and desserts of any nature, especially custards, blanc mange, and "made" sweet dishes. In dumplings, both apple and stews, it is recommended also.

* * *

A pinch of salt in a glass of hot water is an excellent invigorator for the stomach and tones it up in a natural manner.

* * *

A pinch of salt is efficacious in a glass of cold water, used as a gargle.

* * *

A pinch of salt mixed with ashes, soap and water makes a splendid scourer and brightener; stains of many kinds, such as ink, iron-rust, and other corrosive natures may be removed with it.

* * *

A teaspoonful of salt in a cup of hot water is a good emetic in cases of poisoning.

* * *

A tablespoonful of salt in a quart of cold water is a preventive against taking cold if used for bathing purposes. Applied to the chest and throat, it wards off affections of a pulmonary nature, and stimulates the flesh until greater development ensues. As a simple method of gaining flesh, salt in cold water has numerous advocates. A firm flesh-brush is advised, and vigorous but not too severe rubbing brings highly satisfactory results.

* * *

A pinch of salt will stop all but the most aggravated forms of hemorrhage—either of the lungs or resulting from a bruise.

* * *

A pinch of salt in the toilet-water is good for the complexion, freeing it from all eruptions and that unpleasant appearance of oiliness that troubles most skins, making it instead fresh and pink and bringing the blood to the surface of the skin.

* * *

A pinch of salt in home-made cough syrups of vinegar and sugar removes the tickling irritation in the throat.

♣ ♣ ♣

ADULTERATED FOOD.

A good test of sugar is to stir a tablespoonful in a pint of boiling water. If a greenish scum arises on the surface, it is strongly manufactured of glucose. There is so much adulteration of food nowadays that it takes an expert eye to discover the fraud.

Ground rice is not infrequently mixed with sugar to increase its weight, and easily escapes detection. Used in coffee, it requires twice as much for sweetening purposes.

Coffee, too, suffers from cheap adulterations, and even in medium-priced grades will be found mixed with chicory beans and other ingredients. A cheaper grade still, which unfortunately, because of its price, is in usage with the middle classes, boarding-houses, etc., has a most peculiar "coppery" taste, and is ruinous to the stomach, liver and digestive organs.

If housewives only realized that a little amount of good coffee goes twice as far as a great amount of bad coffee, they would avoid all cheaper grades and at the same time preserve their good health, so far as the stomach is concerned.

Many diseases common to this generation take their origin in the stomach, and thus the germs are scattered through the blood.

Milk, we all know, is often largely adulterated, and it is not necessary to reiterate its many disguises, including chalk and water. If its quality is suspected, let it freeze, and if adulterated the milk will go to the bottom, showing plainly to the eye.

Butter, too, masquerades in many ways, and both lard, suet and other unguents are found in it. Impure butter is readily detected if used for frying purposes, for instead of emitting that delicious, savory odor such as comes from good sweet June butter when browning, it refuses to sizzle and has no odor at all, acting exactly like lard.

Jams, jellies and all canned fruit prepared in this way are generally adulterated, in the cheaper trade. Raspberry jam is made of apples cooked to a pulp and strained and bird-seed added to supply the necessary touch of naturalness.

Honey, strained, should never be used unless one knows positively of its process of making, for in this many adulterations are practiced on the unsuspecting public.

If one is so fortunate as to be situated on a farm with all of Nature's gifts in the material way of food at her command, this article will be of little interest to her, but her less lucky sisters must beware of the food put on the markets in large cities and apply these tests themselves.

We can forgive the polite deceptions at a boarding-house in dishes concocted of odds and ends, for we recognize them as former acquaintances, but one never knows the subterfuges of the manufacturer and the tricks of the trade.

♣ ♣ ♣

GLACE NUTS.

Select unbroken English walnuts in halves, or any other desired nuts. Boil two cups of granulated sugar and one cup of hot water until faintly brown, and until "hairs" are formed when testing. The syrup should become brittle the minute it is tested in cold water. Remove from fire and stir in, without breaking, the nuts, dropping each singly to cool on buttered or paraffine paper. Maraschino cherries, slices of pineapple and cocoanut may be substituted for the nuts.

♣ ♣ ♣

CARDINAL PUNCH.

Grate the rind of four oranges with sugar, using about one and one-half pounds of sugar, then add the juice of the oranges and four bottles of Rhine or Moselle wine. It is ready to be served as soon as the sugar is dissolved.

♣ ♣ ♣

A QUICKLY MADE DESSERT FOR INVALIDS AND CHILDREN.

Measure one pint of currant juice, one pint of water, one-quarter of a pound of sugar; mix all together and bring it to a boiling point. Then add to the boiling syrup half a pound of arrowroot and stir steadily. Boil for fifteen minutes, then turn it into teacups. Serve, when cold and firm, with cream and sugar. This is nourishing and easy of digestion. The above quantity is enough for six portions, and is very appetizing.

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Irving K. Mott, M.D., of Cincinnati, O., demonstrated before the editorial board of the *Evening Post*, one of the leading daily papers of Cincinnati, the power of his remedy to cure the worst forms of kidney diseases. Later a public test was instituted under the auspices of the *Post*, and five cases of Bright's Disease and Diabetes were selected by them and placed under Dr. Mott's care. In three months' time all were pronounced cured, Harvard University having been chosen by the *Post* to make examination of the cases before and after treatment

Any one desiring to read the details of this public test can obtain copies of the papers by writing to Dr. Mott for them

This public demonstration gave Dr. Mott an international reputation that has brought him into correspondence with people all over the world, and several noted Europeans are numbered among those who have taken his treatment and been cured.

The doctor will correspond with those who are suffering with Bright's Disease, Diabetes or any kidney trouble, either in the first, intermediate, or last stages, and will be pleased to give his expert opinion free to those who will send him a description of their symptoms. An essay which the Doctor has prepared about kidney troubles and describing his new method of treatment will also be mailed by him. Correspondence for this purpose should be addressed to IRVING K. MOTT, M.D., 136 Mitchell Building, Cincinnati, Ohio.

FROCKS FOR THE YOUNG MISS.

(Described on page 47.)

TALKS TO OUR GIRLS.

And Problems that Interest Them.

By MARION E. TAYLOR.

NOTE.—Questions of interest to girls will be answered on this page, but inquirers must give name and address. If stamps or addressed envelopes are enclosed questions will be answered by mail.

THE PERFECTION OF SELF.

BY the perfection of self I do not mean egotism, or self-confidence, but that cultivation of the best in one, and the acquisition of other virtues and charms the possession of which comes by practice.

None of us are born perfect, nor, for that matter, endowed with any extraordinary virtues, and even if some charms are artificial they are so admirable as to be worthy of emulation.

Affectation is disgusting, but well-enunciated words and a refined voice need not be affected simply because they are the result of practice. Provincialisms lie in the *way* of speaking as much as in idiomatic expressions, and the crisp, keen accents of the city person are strongly contrasted with the slurring, slow method of talking the usual countryman has.

Try for the best, in acquaintances, books, amusements and—ideals. Emerson advised "hitching one's wagon to a shooting star," and there is much more in the phrase than appears on the surface.

A knowledge of the little devoirs of society is a necessity nowadays, and these can be acquired by environment and observation. There are many women, charmingly gracious in manner, dignity and refinement, that may well serve as patterns to copy, and take example from. Practice the little courtesies of life and politeness as you would a daily music-lesson, even at home; for here is the source of all that is beautiful and good.

There is nothing so good but what it can be used at home. Some people have "company manners," reserved for guests and strangers. At home, they are entirely different beings—gruff, cross, fault-finding, hard to get along with. Those who do not know them find them charming, and eulogize them continually.

Who would more appreciate these little acts of courtesy and graciousness than the family at home? Who would welcome more the change of demeanor?

Perfection of self is what makes greatness, and power. We do not treat this self of ours with the respect we should; we give it a careless training in this and that, eager to get the tasks over, and not stopping to reflect that we alone suffer later for the neglect.

Children who do not study their lessons and simply aim at merely getting through their examinations, are only keeping learning from themselves. At some future day they bemoan their ignorance, blaming it on lack of opportunity. But lack of opportunity has never kept any one with a desire to learn from learning. Note the sacrifices, the hardships of the great self-made men of to-day, whose generation did not boast of our splendid educational advantages.

Boys and girls tramped for miles to go to school, in storm or sunshine; what they learned they acquired through veritable labor and persistence, and knowledge being so dearly bought, was retained.

Aim always at something above you. Try always to be nicer in courteousness, gentleness and refinement than your associates, so at least if you cannot learn anything from them that is worthy of imitation, they can pattern after you.

Influence is invidious; to a certain extent each human being has a more or less perceptible effect on his neighbor, stealing over him unaware, without "rhyme or reason." The influence may not be noticed at the time, but you will remark its presence at times when "taken off guard."

Slang, emphatic expressions, and other objectionable mannerisms are acquired in this way—environment. And once the habit is formed, you will find how difficult it is to break it.

What grates more on the ears than slang from the lips of a girl! Those expressions which the commonest street types banter between themselves are no indication of cleverness or wit, yet girls seemingly consider them of the "airy persiflage" order from the constancy with which they make reply with them.

Even in boys this language is intolerable. It savors of rowdyism, and no gentleman will make use of it. What, then, of the girl who uses it?

Our girls should be above those little common traits; we expect more from them, being of that sex to which the charms and rare virtues of the race belong. It is to our girls we look for qualities of refinement, and that influence that ennobles and elevates.

It is the sex of ideals—purity, trust, and other Madonna-like characteristics.

"Be what you wish yourself to be," some philosopher said; and there is an ideal for you to pursue and attain. Ask yourself that question: What do you wish yourself to be? And the answer comes readily: I wish to be good, pure at heart, refined, gracious, kind, gentle, and a person that everybody will admire." Then, ask yourself what you are, and make your reply honestly to yourself, divested of all egotism, excuses, or petty dissemblings. And see how far short is this answer compared to the reply to the first question.

This analyzation of self is a good stimulus to betterment. Little shortcomings and failings are kept thus before one and remedied; good qualities are strengthened and new virtues cultivated to eradicate the shortcomings.

Aim at the best, and you will never get the "worst," for by dint of aiming high you cannot fall low. Never neglect any opportunity to perfect yourself, and always seek elevating pursuits; it is in this way that cultivation comes. Read good books, think over the author's thoughts; discuss your ideas with bright men and women. It was Bacon who said: "Reading maketh a wise man, . . . and conference a ready man."

One might read all of the books in the library of the Vatican, but unless he thought of the wisdoms expounded therein, and talked them over with his neighbor, do you think he would profit by the opportunity? Ideas beget ideas. The highest form of invention, the modern locomotive, is not the expression of one man's idea. It is the result of the ideas of several men, each improving on the other.

♣ ♣ ♣

THE BETROTHAL.

BY MRS. WILFRID HOMF.

Without one shadow of regret or doubt,
In perfect confidence, my hands outstretched,
Loving and loved, I give myself to thee.
And such a gift, I ween, doth whisper both
Of mingled pride and meek humility
Blended together, that it cannot fail
To serve its master well, in happiest bonds.

Time is no more—there seems to be no time.
Hopes have been merged into reality.
Opinions cease to be, and in each beat
Of heart our secret throbs itself against
A willing breast. Uncertainty is fled—
This cannot stay where two are joined in one.
And each is half of one great, gladsome whole.
That with the strengthened hand of Unity
Strikes out the page of Past Endurances.
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SMART APPAREL FOR CHILDREN.

(Described on pages 47 and 49.)

ENTERTAINING AT HOTELS.

THE fashion of entertaining at the smart hotels, of giving luncheons, dinners, afternoon teas and wedding receptions is daily on the increase, and is wide-reaching throughout society in every set. No one is too rich and few are too poor, it would seem, not to avail themselves of this easy and convenient mode of returning hospitality or of originating it.

It might be supposed, according to ancient customs and prevailing ideas, that to eat in public was the reverse of pleasant, and, indeed, it was not so long ago that to do this was distinctly contrary to the dictates of fashion, so much so that those who stayed at hotels and occupied private sitting-rooms in which their meals were served were considered first-class visitors, and those who made use of the public rooms only might, or might not, be so regarded, oftener not. Every one who wanted to be considered exclusive, and felt like it, unhesitatingly engaged a private sitting-room, and used it as a dining and drawing-room in one. Again, if a dinner party was to be given at an hotel, a private sitting-room was engaged and a sitting-room waiter told off to wait upon the company. To invite friends to dine at an hotel and to allow the repast to be served in "the coffee-room"—as the public dining-room of hotels was formerly termed—would have been thought a very second-rate thing to do. The *chic* thing was to eat the dinner in a second-floor sitting-room—ground-floor and first-floor sitting-rooms being usually unobtainable by casual visitors, and were only let in suites to visitors, not singly, and thus it was that the sitting-room engaged for the evening in which to entertain a small party of friends at dinner closely resembled a bedroom converted into a sitting-room for the occasion, scantily furnished, guiltless of pictures or ornaments, unlovely to the eye, often chilly, and always depressing.

What a marked change has come about in this matter of dining, how attractive are the public dining-halls of the modern hotels, how spacious and well-warmed, how beautifully decorated, and how well-lighted! What wonder is it that to dine with these luxurious surroundings has become the fashion of the hour! The dinner, it is hardly necessary to say, has also undergone a complete transformation from what it formerly was as regards the ménu and the service, and there are certain hotels in which the cooking leaves nothing to be desired: there are others in which this is not quite so apparent, but even when this is so they have got a long way ahead of the past, and it requires a good deal of knowledge in the art of dining to put the finger on the weak spot.

To-day it is possible to dine anywhere and everywhere at a reasonable price, considering the class of dinner given; formerly this could only be done at exceptional places and at exceptional prices.

It may, perhaps, be imagined that dinner-giving at hotels is principally confined to bachelors or to married couples who live in flats or in small houses in fashionable localities, or to those passing through town and located at hotels. Of course, all these make a big total in themselves as dinner-givers, but side by side with them are many who live in big houses and keep large staffs of servants, and yet who give dinners at these hotels. Their reasons for so doing may vary, but they lead in the same direction nevertheless. By way of novelty, by way of giving a better dinner than can be given at home, by way of doing as others do, or by way of not dining at home, are the prominent reasons with the majority of people.

Invitations to dine at hotels are given by those who stay at them for a short or long time as may be, and by those who make use of an hotel for the purpose of giving a dinner. In the former instance, when the hosts have a private sitting-room, they receive their dinner guests therein, and send them down to dinner as in a private house and according to precedency—even when the lift is used the couples go in together to dinner on reaching the ground floor. When those giving a dinner are not staying at the hotel they receive their guests in the lounge, or at the head of the staircase, or in one of the reception-rooms of the hotel, as they may decide. If a small party is invited, where to assemble is mentioned in the notes, but when many are invited this is left in the hands of the attendants, and the guests on arrival mention with whom they have come to dine, and are at once conducted to their host and hostess.

Ladies, on arriving to dine at an hotel, leave their cloaks in the cloak-room, which is a comfortable room well lighted and well warmed. A ticket number is given to each lady, as at a ball cloak-room. Those afraid of feeling chilly at dinner take a light feather stole or something of the kind to wear over the shoulders, but it is seldom needed, and the majority of ladies dress as they would at ordinary dinner parties. Some wear low evening bodices, with or without sleeves, as the fashion may be, and any amount of jewels; others wear semi-high bodices or theatre blouses, according as to how the evening is to be passed, whether at the hotel or the theatre, or whether going on to a reception or dance. At large dinner parties name cards are used for placing the guests at table; at small ones they are told where to sit by host or hostess. At the conclusion of the dinner—after dessert—the ladies leave with their hostess and make for the lounge or one of the reception-rooms for coffee, and are soon after joined by the men of the party, and either go on to the theatre or remain and listen to the band if no other engagement obliges them to leave early.

Luncheon parties at hotels are even more frequent than dinners, were it possible—they are so generally given. Widows and maiden ladies more especially find this a most convenient way of showing hospitality to their friends, while bachelors make it almost a daily practice to give either large or small luncheon parties to their men and women friends, or to men only.

A ménu at luncheon, as well as at dinner, would be rather formidable to some women if compelled to go through it from start to finish, but they are at liberty to please themselves entirely in this matter, to refuse every course if they feel inclined, or to eat of everything set before them. There is no ruling in the matter of appetite. It would be neither out of order to eat of all and everything nor to refuse one thing and accept another, and, with regard to wine, the same holds good. One lady will drink hock or champagne during dinner, port at dessert, and a liqueur with her coffee, while another will drink a little light claret or water only. It is a question of individual taste.

Afternoon tea is now made a feature at many of the hotels, and one cannot help contrasting the hotel teas of former days with the dainty hotel teas of to-day.

AU FAIT.

♣ ♣ ♣

BY-AND-BY.

BY ARTHUR L. SALMON.

The time will be when one of us shall lie
In the cold ground—when one of us shall come
Among the flowers and grass, to linger nigh,
Craving a word from lips for ever dumb.

Then Memory, a third companion there,
Shall speak aloud of suns for ever set;
Oh, will she make it easier then to bear?
Will she say ought that we would fain forget?

When one is gone and one is left behind,
Shall memories tell of strife and passionate pain?
Will she recall the things that were not kind,
When one is dead—and one regrets in vain?

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THERE was once a good couple who lived on the outskirts of the town, the husband being a woodchopper by trade and the wife doing washing week days at the King's palace over the hill.

Now these people were not unhappy in their cramped circumstances, and would have been more than contented had it not been for the fact that their union had been childless, and they needed a child to complete their happiness.

One morning, as usual, the woodchopper went to work, and having finished his tasks at noon, sat down to eat his frugal lunch. There was only one sandwich and an apple, but he was not given to complaining and enjoyed the repast as much as if it had been the most delectable of viands.

Just as he was biting into the sandwich a dog came toward him from the gloom of the forest, wagging his tail in a highly friendly manner, and the animal's mute pleading eyes asked for food. The good man at once divided his crust, and gave it without hesitation to the dog, which surprised him very much by saying: "Thank you kindly, sir. You are indeed a good man, and if ever you are in trouble whistle, and I will come to aid you."

With that he trotted away. The woodchopper continued eating, and was about to take another bite into the crust when a cat darted out of the bushes near him. He saw by the cat's action that it, too, needed food, so, in anticipation of the demand, he extended it some.

"Many thanks," said the cat, "you are a very good man, and if you are ever in trouble, *meow*, and I will come to aid you," and it disappeared in the undergrowth.

The woodchopper had only a few crumbs left, and he was about to devour those when he heard a rooster crowing behind him, and he at once scattered the bread for the chicken to eat. Imagine his wonderment when the rooster said, "Thank you, kind sir. You are indeed a good man. And if you are ever in trouble, crow and I will come to aid you." The woodchopper hardly knew what to make of these three speeches, each of which was similar to the other to a certain extent, but he made no comment on it and deciding he would surprise his good dame with a string of fish for their simple evening meal, he made a rod from out of a sapling and proceeded to a shallow spot in the river. He threw his line in the water and settled himself comfortably on the bank. All at once he realized that he was gradually being drawn into the water with his pole, nor could he save himself by letting go of it, for it stuck to his fingers. A great terror seized him as he saw the water covering him, and suddenly he remembered what the dog in the forest had said and he lost no time in whistling. Immediately a beautiful big white dog sprang up from the waters, which receded from him, and he found himself sitting on a velvet cushion on the ground, in princely robes, and his fishing-pole was a rod of ivory mounted in gold. He was too amazed to find his tongue wherewith to thank his benefactor, and the white dog said:

"I know what you would say, dear sir. To-day you befriended one of my kind. In this feeble way let me show my appreciation of it." And he had gone.

The woodchopper resumed his fishing, hardly cognizant of the change that had come to him. All at once he felt the earth giving way under him, and he was fast disappearing under the ground! He cried for help, but there was no one to help him. Then there recurred to him the words of the cat when he gave it food, and he sent forth a loud meow that caused the birds of the forest to stop singing.

A large, pretty white cat sprang up before his eyes, and he found himself on a crimson velvet chair with a gold back, and a white ostrich plume in his hat. His fishing-pole was again transformed into gold and glittered with jewels. He was too surprised to evince his thanks, and could only look them.

The beautiful cat understood, for it said: "I know what you would say, kind sir. To-day you gave food to one of my kind. Allow me to show my appreciation of it in this way."

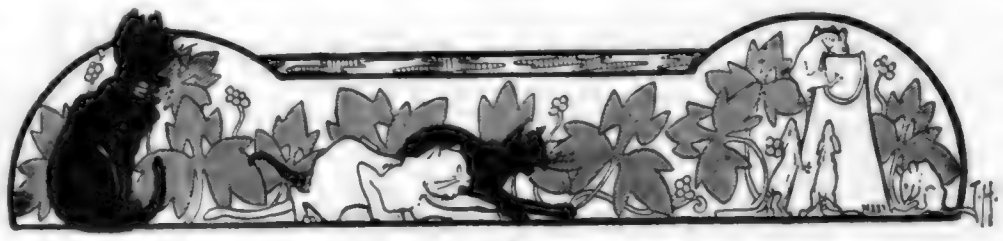
The woodchopper, who no longer would have been mistaken for a woodchopper, but rather for a Prince, pursued his task, for as yet he had caught no fish. So he threw his line again into the water, and waited for a bite. And suddenly he was conscious of the fact that he was being lifted up into the sky, pole and all, as if borne on a mighty current of air. He shrieked for assistance, but there was no one near to hear him, and then he recalled what the rooster had said and he took in a long breath and crowed lustily, like some mighty chanticleer.

A gorgeously-plumaged bird, with scintillating golden wings, flew to his side and he found himself sitting on a throne, with a crown of gems on his head, and instead of his fishing-rod three huge silver shells lay at his feet. "Open them," said the rooster. And he pushed back the lid of the first, and it took away his breath when he saw the jewels and royal velvet clothes for his good wife and himself that it contained. Then he opened the second, and again he nearly lost possession of himself as he saw the millions of dollars in gold and silver it contained for him. He finally opened the third and last shell, and then he sank upon his knees, crying with joy, and finding speech at last in an incoherent stream of words, in thankfulness. For on the rose-pink satin cushion reposed the dearest little boy one could imagine, with golden ringlets and big blue eyes. It was exactly what he and his wife had always wished for.

"How delighted my good Ursula will be!" cried the woodchopper.

"Your good wife, the Duchess, is now awaiting you in your new, sumptuous palace, where once your cottage stood," the rooster made haste to say. "You are now the Duke of Rien. You and your child's children will forever live in wealth and affluence." And the wonderful bird flew beyond the vision of the eye.

Four milk-white horses, caparisoned in gold, with an elaborately carved golden chariot, stood not a hand's throw away from him, and waiting deferentially by it, in their crimson velvet and gold lace liveries, with doffed hats, were two footmen and a coachman. All at once the Duke remembered that he had forgotten his fishing-rod. Lo and behold! the handsome gold and jeweled rod was missing. All they could find was an ordinary stick. The Duke saw it just as one of his servants was about to destroy it, and he arrested his action, for he recognized it as his rod of the morning. Instantly that he took it in his hand, a strange thrill darted through him; he felt ten years younger, and in one of the mirrored panels of his coach he saw that he looked like a very young man. "Ursula shall be made young again," he said. And so it indeed proved, and they lived happily ever after.



Moral: It is to the dumb animals we should be kind.

POULTRY IN A LIMITED SPACE.

THE greatest care must be taken as to absolute cleanliness in the house or coop for chickens. If the house is allowed to be tainted, the fowls inevitably become out of condition, or absolutely diseased, and the production of eggs is seriously interfered with. The ground beneath the perches should be cleaned every day and fresh ashes or soil strewed under them. The fowl manure thus removed is most valuable in the garden, to which it should be immediately consigned. The interior of the house should be once, or still better, twice a year, limewashed over the entire surface, and the limewash should be advantageously impregnated with a small addition of ordinary paraffin oil, which is destructive to the vermin that almost invariably accumulate. These pests, which are most destructive to the health of the fowls, harbor in the cracks of the perches and where they rest upon their supports at their ends. The putting of a small quantity of paraffin oil in these places at once destroys them. In addition to keeping the fowls clean, a large box of fine sifted ashes in which they can dust themselves should always be provided. It may be said that these precautions are troublesome, but there is no pursuit that can be carried on successfully unless some trouble is taken in the matter and some intelligence employed in the pursuit.

The open space in which the birds are allowed to run should be as large as possible. The plan of keeping even a few fowls in a very confined space is not to be recommended. The ground becomes foul, tainted, and necessarily unhealthy, the birds have constantly to breathe tainted air from their heads being close to the ground, they have to pick up their food contaminated by tainted soil or their own droppings, and success is impossible. The smaller the ground, the more frequently does it require renewal, or digging, and the greater the amount of litter, such as dead leaves, straw and ashes, that can be placed upon the limited ground the better, because these conduce not only to the exercise of the birds in scratching, but also to the purity of the surface on their renewal. Some persons think that it is sufficient to dig over the soil of a small poultry run occasionally. This is a very fallacious belief. The soil must be renewed, or it must be covered with ashes or turf, etc., or some litter which admits of renewal.

It may be asked what is the smallest space in which half a dozen fowls can be kept. This is a question impossible to answer, because it entirely depends upon the amount of care and cleanliness which is bestowed on the management. What is regarded as cleanliness by one person would be regarded as negligence and careless management by another. The answer is, the larger the space that can be afforded the better.

The question of feeding poultry in a limited run is one that requires very careful consideration. To keep fowls profitably under such conditions, the house scraps must be utilized, as poultry will not supply a sufficient number of eggs to pay the corn bill if they are kept confined. The feeding, however, with house scraps is usually left to the servants, who throw down all that is not utilized in the house. An abundance of meat often finds its way into the poultry run, causing, by its stimulating property, disease amongst the birds. Meat in a solid form should be very sparingly given, but bones with a small quantity of flesh left on them afford great exercise in picking, and may be advantageously used. The waste vegetables and bread of the house are most valuable, but they should not be utilized by placing an unlimited quantity in the runs, but only as much as can be eaten at one meal. In order to afford the fowls employment and exercise, which is absolutely necessary to their success, it is an exceedingly good plan to fill a portion of the run with straw, stable litter, or dead leaves, and throw a certain amount of corn amongst it, which gives them a great amount of exercise in scratching and obtaining their food grain by grain. The number of times that fowls, even in a small run, should be fed should never exceed three times daily. They should have a feed of house scraps in the morning, of which no more should be supplied than can be eaten up at once; a handful or two of corn in the middle of the day scattered among the litter, provided the latter is kept clean, affords them occupation and amusement; and at night, especially in winter, a fairly abundant meal of whole corn should be given them. One thing is absolutely essential, and that is a supply of fresh green vegetables. In the country where there is a garden there are generally waste cabbages and lettuces, which may advantageously be allowed to run to seed for the purpose of being given to the fowls, and turnips, the stalks and leaves of cauliflowers, and other vegetables should be supplied. These, if the run is clean, may be thrown down, and will afford occupation to the birds, who will eat a considerable quantity, or they may be tied up by the roots, and the fowls may pick away and eat them without their becoming in the slightest degree soiled. In this way the fowls are kept with moderate economy, and being well supplied with food, if they are sufficiently young, they will become good layers.

In feeding fowls on the waste food from the house, care should be taken not to scatter it on the dirty ground of the run. It should be put into poultry troughs or flower-pot saucers, or some vessel from which it can be eaten without becoming soiled. If the size of the ground permits of its division, it is exceedingly advantageous to divide the ground into several portions by wirework. Each of these can then be dug up in turn, and in the spring and summer time sown with rape, mustard, or other seeds which grow up rapidly, and then the fowls can be turned into it, another space being dug up and allowed to lie fallow, and sown in its turn. It is, if possible, most desirable not to keep fowls in such a confined space that no green substance can be grown on it.

A supply of clean drinking-water is also essential. It should never be placed in shallow vessels into which the fowls can run with their dirty feet, rendering it tainted. The ordinary poultry fountains are very useful, but they are subject to one grave defect. In cold weather, if a hard frost occurs and they are filled with water, they are invariably broken, but any ordinary open vessel can be utilized and placed in such a position that the fowls do not run into it.

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If the fowls are of a light and active variety they are apt to fly over the boundaries of their space. This is readily prevented by cutting the feathers, an operation which is usually most erroneously performed. Persons who wish to prevent fowls flying not infrequently take a pair of scissors and cut the flight feathers of the wings right across. This leaves a line of sharp edges, with which the fowl knocks off the body feathers.

The proper mode of cutting the wing of a fowl is to take a sharp pair of scissors and to strip the plume off both sides of the first or outer ten quill feathers of the wing, leaving the long shafts untouched.

When the wing is closed after this operation these ten long shafts, which are known as the primary feathers, pass under the secondaries and are hardly visible, the fowl not being disfigured in the least.

One wing only should be cut, because it is the inequality of the wings that renders the fowl much more incapable of flight than if an equal number of feathers are cut off both wings.

Old curtains in Swiss muslin can ornament many pretty trifles with some of their tambour arabesques and other *motifs*. Select the best parts, which stiffen with a coating of thin starch or liquid gum, iron and cut out. Then pin each fragment down in position, on, for instance, a Greek net cushion cover, baby's quilt, or hood for large armchair. Now tack lightly, and when satisfied with the arrangement secure the edges with stem stitch and laid threads in either cream or yellow color. Dot the larger pieces with French knots, coral, feather and herringbone stitches, with which describe informal and wavy traceries and fancy stitches.

WHAT WOMEN MOST ADMIRE IN MEN

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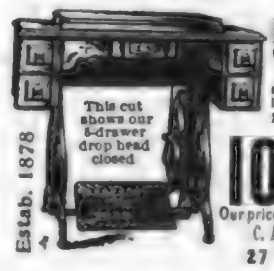

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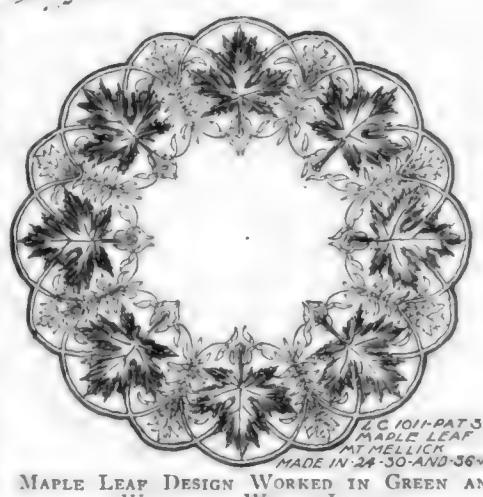
MOUNTMELLICK EMBROIDERY.

THERE is no let-up in the demand for new designs for Mountmellick embroidery, and the work is seemingly more popular than ever. Conventional in nature, it is especially adapted to household embroidery, such as table-centers, sideboard and buffet-covers, counterpanes, and the like. It is generally worked entirely in white, on a white foundation, but many beautiful shades of red, blue, green and brown are now furnished in Corticelli Mountmellick Embroidery Silk, so that very handsome effects can be obtained by the use of these silks with colored linens and linen colored canvas.

Very little, if any, shading is ever attempted in Mountmellick embroidery, the effectiveness depending largely on the various sizes of silk which are used. There are four sizes of Corticelli Mountmellick Silk, F, FF, G, and H, finest to coarsest in the order named, and very often all four sizes are used in a single design. The finest of these, F, is somewhat similar to Corticelli Persian Floss, although it has more of a twist, and the coarsest size, H, is a heavy cord. These silks are furnished in skeins the same as ordinary embroidery silk, and cost the same.

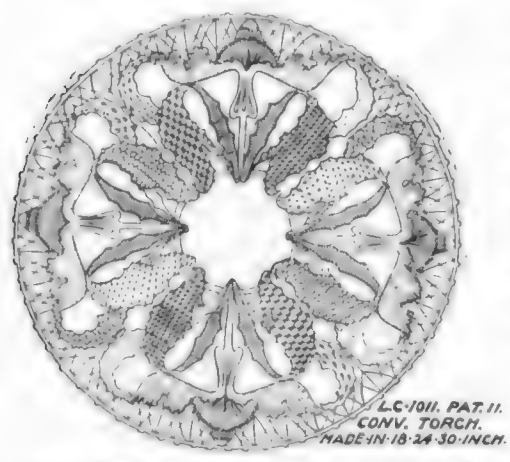
By far the greater number of the stitches used in Mountmellick designs are characteristic of the work and need to be especially studied. These stitches are all illustrated and described at length in the October, 1900, issue of *Home Needlework Magazine*, and this publication should be in the hands of every embroiderer, for it is invaluable as a reference book and as a guide.



MAPLE LEAF DESIGN WORKED IN GREEN AND WHITE ON WHITE LINEN.

Stamped linen in above sizes costs 50 cents, 75 cents, and $1.00 respectively.

Every stitch should be practiced until it becomes almost mechanical, for practice alone makes perfect, and perfection should be the aim in embroidery as it is in other arts and accomplishments.



TORCH DESIGN WORKED IN BLUE, GREEN, RED, AND BROWN ON BLUE LINEN.

Stamped linen in above sizes costs 30 cents.

The grape centerpiece, No. LC1011-10, is most effective worked on white, the grapes and edge in white, and the leaves worked in shades of Green 177 and 179. The edge is worked in Buttonhole stitch, the grapes in satin stitch, and the leaves in various fancy filling stitches. It is a characteristic of Mountmellick embroidery that no two halves or sides of leaves are worked in the same manner. One side may be in Long and Short stitch, but the other will be filled or covered with some fancy stitch.

Design LC1011-11 is stamped on blue linen, and is worked in various colors of Corticelli Mountmellick Silk.

CHESTNUT BURR DESIGN WORKED IN WHITE ON DELFT BLUE LINEN.

Stamped linen in above sizes costs 15, 30, 50, 75 cents, and $1.00 respectively.

The edge is buttonholed with Blue 794, and the design worked with Green 179, Red 538, 540, and Golden Brown 644.8, and 645. The fancy stitches which may be used in this design are all plainly stamped on the linen, and can be easily followed.

GRAPE CLUSTER AND FOLIAGE DESIGN WORKED IN WHITE AND GREEN.

The conventional pomegranate, Design LC1011-12, is worked on light-green linen, with Green 177, 179, and Golden Brown 644.8 and 645, in combination with White 615. In this, as in the torch design, the stitches are plainly marked by the stamping, as will be seen.

The poinsettia design will be very effective worked on light-green linen, the flowers in Red 538, 540, centers in Golden Brown 644.8, and leaves and edge in shades of green that harmonize.

Maple leaves can be given a conventional treatment of white shaded with Green 177 and 179. The leaves are worked in Long and Short stitch, and the rest of the design in simple Outline stitch, which is now so fashionable.

The design of chestnut burrs and leaves will show up very handsomely embroidered in white on Delft-blue linen, covering the burrs with French knots and working the leaves in Seamstress Feather stitch, slanting the stitches as shown by the pattern. The edge is worked in Buttonhole stitch with the finest Corticelli Mountmellick Silk, size F, and the rest of the design with FF and G, according to illustration.

The centerpieces are furnished in the various sizes noted under each; and cost as follows: 12-inch, 15 cents; 18-inch, 30 cents; 22-inch, 40 cents; 24-inch, 50 cents; 30-inch, 75 cents; 36-inch, $1.00. If local stores cannot furnish these patterns or materials to work the same, send direct to us.

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Peacock feathers are exceedingly stylish in embroidery, and when worked in the natural colors, give splendid results.

These graceful frondes are very beautiful in their own blue-green and bronze shades, especially on a pale yellow satin ground, or delicate, light green.

A cushion, square in shape, fashioned of Maréchiel-Niel-rose satin is suggested; the main finish should be a thick silk cable cord of blue and gold in the tints of this vain bird's plumage, and the corners may be fancifully twisted into clover leaf design and secured in place.

POINSETTIA DESIGN WORKED IN RED, GREEN, AND GOLDEN BROWN ON LIGHT GREEN LINEN.

Stamped linen in above sizes costs 50 cents, 75 cents, and $1.00 respectively.

Flowers are always graceful subjects for any purpose in embroidery, and next to roses and violets, large-petaled lilies are charming for a floral decoration, with their green-shaded leaves and stems.

Following nature's coloring, the faint shadows may be worked in delicate gray, and the exquisitely light green of the stamen and pistils peculiar to lilies. When properly worked and padded, this decoration stands boldly out in a rich, effective pattern, and with a sparing use of its own foliage is most artistic.

Genoese embroidery is effective, and in black on twine-colored linen is very pretty.

POMEGRANATE DESIGN WORKED IN GREEN, GOLDEN BROWN, AND WHITE ON LIGHT GREEN LINEN.

Stamped linen in above sizes costs 50 cents, 75 cents, and $1.00 respectively.

THE COMING OF KING COPHETUA.

By Luellen Teters.

(Continued from page 7.)

grandfather, and an infirm old woman with a hobby."

"The might-have-been?" suggested Valdare.

"Your statement is more than incongruous, Marion," interpolated Mrs. Waring. "You forget that the original beggar-maid did not wear an ostrich feather boa and patent leather shoes."

"O, the simile," laughed the girl; "would you have me scruple at truth for the sake of a good comparison? Yes, they tell us," she went on musingly, "that she was barefooted, and I know that if the king had not been so near-sighted or cross-eyed, he would have discovered that she was painfully freckled, and her linen was not immaculate. I am positive that she called him sir, and if she possessed a handkerchief, it emitted a strong odor of patchouly or white rose. The brilliant that he wore on his neck-tie must have attracted her very much—or perhaps it was his crown. She had never met a king before."

"But not all Cophetuas wear their crowns," laughed Valdare; "at least every day," he amended.

"You are right," she assented coldly; his meaning was unmistakable—"and here in the West they are apt to be tarnished when they do don them, so we beggar-maids are not at all dazzled into an exchange. But the real maid, you know, was perhaps not educated; her father could not afford to send her to Vassar, and even oxidized silver would have captivated her inexperienced eyes. But when Cophetua saw her, alas that he had lost his eyes; he might then have dissected her with one glance, suggested a freer use of soap, and transferred his attentions to Miss Crœsus, who lived farther down the street and had her own loco-mobile."

"Oh, Marion," protested Mrs. Waring. "You are worse than the surgeon and his knife; always probing."

"The simile, the simile," retorted the girl, rising to go.

"Let us be thankful then that his vision was so imperfect," said Valdare, rising too; "for it would have robbed us of a very pretty story and Percy, Shakespeare and Tennyson of some more than pretty lines."

"You believe in the myth, then?" inquired Marion, drawing on some ragged gloves.

"Why not?" he returned; "we see it every day. But let us leave fiction to the romancer. May I not take you home? The wind is very high and strong."

Should she let him? She enjoyed talking to him, and pleasure in a small way even did not often come her way. Hesitation is concession, and Valdare knew that he had conquered before she spoke. "You may come," she said; but Valdare understood her unspoken thoughts.

It seemed natural after that that he should often find his way to her house, and slowly between the two there sprang up a feeling of *bon camaraderie*, strengthened on his part by late books which they tore to pieces together in their critical, whimsical way, and music; trivial gifts which were luxuries to her denied senses, and which from their triviality incurred no obligation on her side. But inwardly she demurred against accepting them, for she dimly felt that she was encouraging him to some threatening object.

In a spirit of candor one day, which she afterwards regretted, she told him that her purple and fine linen, pointing to the ostrich boa with the old ragged gloves, were not evidences of her own taste, but that she was fortunate in possessing friends who anticipated her little wants and bestowed actual necessities on her with a gracious tact which precluded all feeling of obligation or grated on her sensitiveness.

When the next day she received a box of gloves from him she blamed herself for his mistake. Superfluous information is ever a crowning indiscretion and she deserved its penalty. But despite the knowledge that she was at fault, woman-like, when forced to a false position, she vented her displeasure on the innocent offender, and Valdare found himself received when he called that evening with a marked degree of hauteur instead of the delightful friendliness which characterized their meetings. Experience with women had taught him that indifference was always a good weapon and he did not hesitate to try its virtue now. So, of her own accord, angry with herself for so doing, she brought the subject before him, and warmly protested against his sending her anything, weakly ending her argument with the flat remark that there was no reason why he should remember her at all. She wished him to know that she appreciated the gloves, of course, but he would please her more if he refrained in the future from all such enforcements of obligation on her.

"You are not pleased with the gift, then?" he cried in surprise.

"Women are peculiar—and I especially so," she said strangely. "If I had not needed the gloves, and you had not known that I needed them, I might have felt differently about them."

"But I don't see why, since you needed them," he persisted, "that it isn't all right?"

"Would I give you a coat, or a suit of clothes?" she answered sharply, and he felt the rebuke in her question. She often talked with him of the injustice of fate which had deprived her of her golden spoon; life tasted sweeter with it she knew. And Valdare would smile at her, as he always did at her foibles, and assure her that at the best it was a myth, for the spoon was only plated, and always wore off, revealing the brass beneath, which spoiled the flavor of the food.

"Well," she would laugh at him, "I am a patrician born any way, for I loathe walking, and you should see with what queenly grace I can recline on the cushions of a carriage. I know you would say 'to the manor born' and quote something very applicable from Lady Clare Vere de Vere."

"Give me the opportunity," he said in earnest. "My Tennyson is abnormally rusty, but I will promise to quote even two verses, and say all of the applicable things besides if you will let me take you for a drive tomorrow?"

She bit her lip in vexation; why did he always take her literally? "I did not mean what I said," she explained coldly, with a frigid smile that discouraged all of his attempts at advancement in her favor; "I was trying to say something rather clever." And so it was always with their acquaintance; it seemed to Valdare that a barrier kept him from her, for so far only would she allow him to progress.

"But you will go for a drive," he insisted, not rebuffed by her hauteur.

"No," she replied slowly. "I thank you, but it is impossible."

Valdare regarded her with his peculiar penetrating gaze and her eyes for the minute met his fully.

"You are afraid of me—of yourself," he declared boldly. She bent to pick up her handkerchief, which he decided she had purposely dropped, and whatever expression his speech summoned to her face was lost to him as she stooped.

And he saw the futility of mentioning to her a certain subject, whose subtle sweet meaning had suddenly swept through his very soul, until its one purpose had become the intensity of his very existence.

Valdare had already told her of his past life, and that his wealth had opened to him avenues which did not always lead through the safest fields; and he had not made it a point to ever seek the good in life. From his earliest youth he had tested all of its phases, and if experience had been dearly bought with him there was only himself to suffer for it; for his parents had died when he was a mere child, leaving him to the caprice of a dyspeptic bachelor uncle for education.

He supposed that he was as good as the average man—perhaps better, for he was through with the follies of youth and he could not always say that for the other. But the girl had paid but little attention to his confidences, for she saw no necessity for this revelation.

Valdare was called away by some unexpected business out of town and did not see her for a week or more; when he did return he found her not at home, and he directed his steps to Mrs. Waring's, knowing that he would find her there.

And his prophetic soul had not betrayed him, for she was there. He scanned her face eagerly for some surprised emotion at his coming, but none escaped her.

"You have been away, Wayne?" interrogated Mrs. Waring, as he bent to kiss her as he would have his mother had she been living. "Yes," he answered, with an effort that drew both pairs of eyes to him. And then for the first time they noticed that there were two deep lines around his mouth, as if he had known what suffering was, and that he was very pale and haggard.

Mrs. Waring's motherly heart was touched.

"Ah, Wayne," she cried tenderly, "why do you worry so over business? Has something dreadful happened?"

Valdare was silent and the lines around his usually fine mouth seemed to deepen.

"I went away," he said harshly, "to bury—my wife."

It was like a clap of thunder in the silent room; involuntarily Marion withdrew from the little circle with a shudder of horror which did not escape him; but he only smiled at her, with white lips.

"And you never told me—that you were married," Mrs. Waring said, reproachfully.

"Do you think that I deceived you intentionally?" He turned on them both with sudden fury. "I did not know that she was living. For years I thought her dead, for I identified her body one day at a morgue. I married her when I was a mere lad. I thought the woman loved me, and I had been denied any affection all of my life. It was like a crust of bread to a starving dog. She was older than I and an opera singer. It did not take me long to find out how I had been duped, for my money—always for that. And one day after I had left her she disappeared, and was supposed to have been drowned. I could have sworn that the woman whose face I saw at the morgue was hers. That was where she hoped to get her revenge on me, by my marrying again, and she would appear and obtain more money to cover up my mistake. Don't censure me, I beg you. God knows I have endured every mental agony possible, for I seem cursed by my money in every way."

Mrs. Waring reached out for his hand and pressed it sympathetically in hers.

"She is dead now?" she said softly. Valdare bowed his head in affirmation silently.

Marion arose and stooped to kiss Mrs. Waring goodby. And when she glanced up again, Valdare, with his overcoat on, was at her side with a quiet air of proprietorship which agitated her. Her eyes in one mute look evinced the dissent she could not voice before their friend, but he would not see it, and walked out of the house at her side.

(Concluded in May number.)

A BEAUTIFUL HOME FOR $3,000.

By Courtesy of D. S. HOPKINS, Esq., Grand Rapids, Mich.

THE general style of architecture of a house has as much to do with its popularity as the interior planning. When one's exactness in point of artistic features and convenience are satisfied, there is nothing more to be demanded. And a fitting illustration of this assertion is pictured and described here.

The house, which in size is 35 x 52 feet over all, is of frame, and in height has two stories and attic. A piazza of excellent proportions breaks the plainness of the front, and a further relief is the dormer windows of the attic.

This particular design of a house has a grade or cellar entrance (one step above) at the side, and from this same level the cellar stairs are located, dispensing with any outside cellar-way. From this landing the kitchen is reached in three steps.

The height of the first story is 9 feet 6 inches; the second, 9 feet. There is a stone foundation and also a cellar, 7 feet deep, under the entire house. The first and second stories are clapboarded, the gables are shingled, and the roofs are of tin and shingles. The estimated cost of this handsome structure as here shown is $3,000, with plumbing.

The first thing that commends itself to the eye on entering the house through the vestibule is the large, spacious reception hall with fireplace. There is a seat arranged by the stairs, and a nook with seat, back of the stairs, where also a lavatory, for convenience, is located.

DESIGN NO. 265.

The dining-room and parlor open up nicely together, allowing opportunity for harmonious treatment and furnishing. In the hall, a rich effect could be achieved with yellow, with copper-red fitted cushions for the seats. A rug with coppered center, and curtains of copper-red linen, plush or velvet would be appropriate, with some of the furniture in mission style. Fire-irons and ornaments of copper, with some dark-red terra-cottas, provide the necessary stamp of tone and atmosphere.

As for the parlor, there could be nothing daintier, and a better foil for the majestic heaviness of the hall, than Sévrés paper, with rose curtains, draperies, etc., to emphasize the pink coloring scheme. There are some charming new brocades in soft cream-color, patterned with pink roses and gold threads, for hangings and window-seat cushions, which would be admirable here, and some woven French tapestries and water-colors should be included for the walls. The chairs may be either in pale-green tapestry or in soft, faded pink and blue. Delicacy of color should be aimed at and preserved in this room, which may bear a purely feminine air expressed throughout.

Not so with the hall and the dining-room. Indeed, this latter room affords charming possibilities in the way of bay-window and fireplace treatment. If it has a northern exposure, remember that it requires life and color, and for this red is suggested, both for its durable qualities as well as for the cheer it imparts

The room is of good size, and situated at the corner of the house as it is, is amply provided with light. Where possible, have oak paneling, which is to be had in either the plain square paneling or the linen fold pattern, and if one could go to the expense of this, nothing could be more delightful, especially for the dining-room. For this room, panel up to within 18 inches or 2 feet of the ceiling, and have a frieze either distempered or in the prepared Fabrikona canvas, which makes such an admirable wall decoration where artistic old-world effect is desired. Made with a waterproof back and in almost any shade wished, it can be colored after being hung. A frieze of rich red, if not too warm a color, would be admirable; otherwise a soft but distinct green would give a happy touch of color. With either of these, and curtains of printed linen, one would have a most characteristic room, making a fitting setting to old oak furniture.

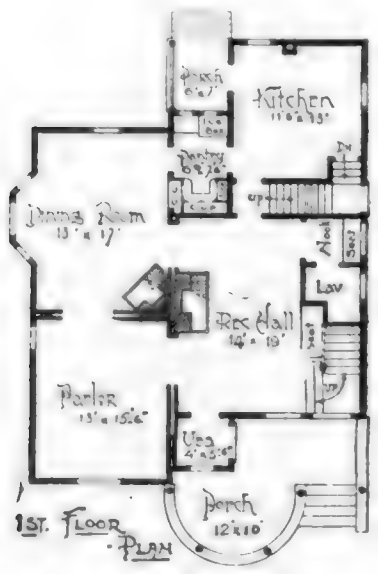
The kitchen is of commodious proportions, and carefully appointed in detail. An important feature is the rear or back stairs.

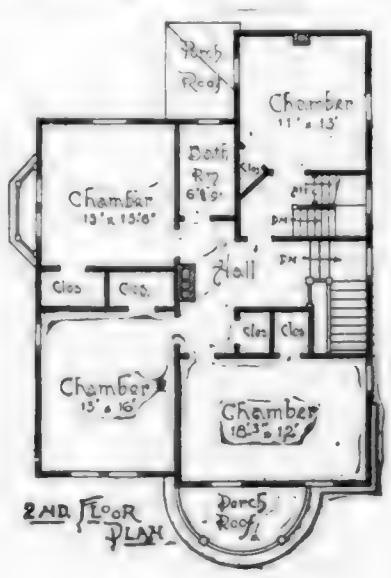
The second story has three large, pleasant chambers, each provided with a closet. The bathroom is well arranged at the back of the hall, and could have a floor and dado of white tiling, which is both cleanly and easily cared for. Indeed, kitchen floors of tiling are becoming a feature of many modern houses, and have numerous advantages over linoleum and other floor coverings, in point of durability and cleanliness.

Two good rooms can be finished off in the attic if desired, at a slight additional outlay. A den, or study, would be well placed here, with an uninterrupted view of the surrounding land.

The furnace is modern and well equipped to satisfactorily heat the house.

The bedrooms may be furnished in accordance with some defined color. A delicate green paper for one would be artistic, with rose-pink linen curtains and spread. Wall paper in a bright china-blue design, or in Delft colorings, such as are seen on the printed linens, is always in good taste. White woodwork, pure white, with a carpet of a delicate pink in two shades; white furniture, dignified in its simplicity, pale-pink hangings lined with white, pure-white linen bedspread; this is both simple and lovely for a chamber. Liberty has some really good imitation Delft bedroom ware. The effect of the china blue and pale pink with its green relief note would be fresh and pretty for a young girl's room. The color scheme was suggested by seeing some pinky roses in a Delft jar upon a white mantelpiece, making an artistic picture.





FANCY.

By Gelett Burgess.

(Continued from page 13.)

the point of torture, "Crusoe" is as far out of our experience as the scenes of Bagdad, and, as such, appeals to fancy. So will Kipling's "Jungle Book" last when his other stories are regarded as merely literary curiosities.

Fancy, though in some manifestations like intuition, is not anarchistic. It leaps away from logic, but it follows its own creative laws. It endures in poetry, in music, where it is freest and safest, in myth and legend, in the world of conjuration and imagery—not the product of an epoch, but an immemorial yearning for emancipation from custom and habit in thought. Architecture, the noblest work of imagination, decays; but fancy, the immortal part of us, misunderstood, ill-controlled, is a fire that shall always find fuel. It is the eternal, irresistible desire to create something wholly unmodified by temporary environment, local color, or the chance effect of light and shade. It is the grasp of the child for something beyond his reach, the quest of the star, of the other world beyond our ken.

♣ ♣ ♣

THINGS WORTH KNOWING.

Make little bags of flannel and fill them with cornstarch mixed with white heliotrope or some other white sachet powder.

This scented powder, by the way, is excellent for use after the bath, and has many advantages over the regular toilet-water in that its odor is retained much longer.

Daintiness is one of a woman's chief charms, and since it appertains to attention to little things, and other apparently trivial duties of the toilet, in these must she pride herself and leave no opening for criticism. Although too free washing of the face is censured, as a direct cause of the drying of the skin and the formation of wrinkles, bathing cannot be indulged in too often, as a means of health and beauty.

By bathing, I mean the morning tub and the evening sponge bath. A tub bath in the morning should be tepid, and never hot, and vigorous rubbing is excellent for the body. A flesh-brush is necessary, and if the constitution is weak, sea-salt or common table-salt should be used in the water.

Dry thoroughly, and powder lightly with the scented corn-starch. In the evening, the sponge bath should be warm, or a hot bath may be safely indulged in. In fact, a hot bath should never be taken during the day, but before retiring.

Such intemperance as hot baths in the daytime is often the cause of rheumatism, neuralgia and kindred ailments. The effects are not perceptible at first, but invidious.

The quickest, but not always the most successful, way of preserving mountain-ash berries is to brush them over with copal varnish. They should be gathered not too soft, and of a nice red color. Fill a large-mouthed jar with a strong brine of salt and water, and in it dip the berries. Close tightly with a cover of either stout paper or thin paper coated on both sides with gum. When wanted take them out and shake them carefully. Plunge again into the brine until once more required.

♣ ♣ ♣

For making daisies, use paper of a very dead-white tint. Cut out accurately the petals, and on each press lightly in straight lines either with the pin or point of the scissors. Carefully gum the yellow heart, and render it firmer by running at the back the end of the stalk very lightly in such a way as to produce no indentation. The tulip is likewise very easy to copy, but the rose needs careful handling and some ingenuity. Artificial flowers have never been in such great demand as this year. With wire fashion Japanese lanterns, and stretch over crape paper or fancy muslin in quaint patterns. These devices are now utilized to inclose sweets and Christmas gifts; afterwards they decorate mantelpieces or brackets, and hold a few branches of some delicate Eastern blossoms, such as the plum or cherry. Bunches of laburnum and glycine, white, yellow, and mauve, also droop gracefully from the well-known bamboo canes provided with slits to receive flowers.

♣ ♣ ♣

The open and knotted Brussels lace bars forming a St. Andrew's cross are made thus: Take a thread across the space, secure it, work two overcast stitches on it; then, missing these, work a reverse stitch on the thread to the left, and, leaving a small space between, work two more overcast stitches on the foundation thread. The picot bar for Spanish lace is executed in this way with linen thread, No. 10 or 12, and an egg-eyed needle. Pass a thread across from left to right, then back right to left, and on this work a few overcast stitches; then, to form the dot, pass the needle into the last stitch, take the thread on the left side close to the stitches, and turn it six or eight times round the needle; keep these folds under the left thumb, draw out the needle and thread, which finishes the dot; then a few close stitches on the bar. The number of close stitches is varied according to the pattern.

♣ ♣ ♣

A good shampoo is as follows:

Borax	2 drachms
Ammonia	1 drachm
Sulphuric ether	1 drachm
Rectified spirits of wine	2 ounces
Rose water	12 ounces

First rinse the hair with hot water, then pour the lotion over the head, rubbing it over the hair with the hand until a lather is formed. Cleanse the hair with this lather, and then rinse it off with hot water, softened with ammonia. Dry the hair with warm towels, and when combing out the tangles first brush it underneath and then comb it upwards, beginning at the ends; as the tangles are then combed out as you go along, the hair does not get so broken.

♣ ♣ ♣

A FAN DRILL.

Entrance march: Handle your fans, unfurl your fans, flutter your fans; the majestic wave, the scornful wave, the coquettish flutter, the bashful flutter, the angry flutter, the merry flutter, the amorous flutter, the invitation flutter, the repellant flutter, gossip. Salute: Present your fans, shoulder your fans, carry your fans, furl your fans, charge your fans, discharge your fans, shoulder your fans, carry your fans, furl your fans, charge your fans, discharge your fans, shoulder your fans, ground your fans. March, retreat, triumph, surrender, recover your fans, the greeting, farewell, salute, the Parthian retreat. This was how it was carried out years ago at the Horticultural Hall, Philadelphia.

♣ ♣ ♣

ABOUT HANDS.

A hand that is of normal color and warmth, and which has a pleasantly firm grasp, belongs to the being who is bound by reason, and in lack of abnormalities or eccentricities gives one no cause for alarm or suspicion.

Hands that are of a regularly normal type show but little in character and originality, the owner always being the gentleman and doing the accepted thing. The lines of the palms will usually be of the same normal outline, in generalities, and therefore readily legible.

When the veins are prominent and the conformation of the skin fine, a supersensitive and nervous type is shown; one who feels deeply and is of a highly strung organization.

In reading one hand, always modify it by the other; for a weak line in the left may be strengthened by the corresponding line in the right hand, and *vice-versa*.

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USEFUL AND TIMELY RECIPES AND SUGGESTIONS.

Edited by LIA RAND, author of the "Philosophy of Cooking," etc.

SUGGESTIONS AND RECIPES FOR THE LENTEN SEASON.

IT is said by wise men that cooks are born and not made. This may be right in theory, but not in practice. Every thoughtful and thrifty housewife can learn how to cook; some better than others, to be sure, but where there is a will there is a way! It should be every woman's endeavor to make her home happy, and nothing is more conducive to happiness than a well-satisfied "inner man." Just now we have entered the "Lenten Season," a most perplexing time for the provider. It has been so from time immemorial, because eating has occupied a large share of men's thoughts the world over. We all have read of artists, scholars, great kings and great men who could appreciate a generous living as well as their more commonplace brethren. A story is told of one of the Venetian Doges, a great gourmand, who continually exacted new dishes to tempt his appetite. Sending for his *chef*, he told him that if, for the Lenten season, he did not concoct a new and tempting dish, he would be forced to pass over the Bridge of Sighs. This, the disconsolate *chef* knew, meant death. He passed a night of agony. Toward morning an inspiration seized him; he made a paste. The appointed day arrived; dishes filled with the paste were put on the Doge's table and served with them a well-seasoned tomato sauce and a ragout of fresh, fat eels. The Doge, well pleased, sent for the *chef*, treated him with distinction, and, seating him at his side, cried out exultingly: "Ma no, cari Maca roni!" (Lovely, more than lovely.) This, it is recorded, was the origin of the Italian national dish, macaroni.

Macaroni and spaghetti are very useful forms of food, as they give us many delicious ways of serving wheat, that most valuable cereal. They are made of the best wheat-flour and prepared in shapes which may be stored for a long time. Wheat-flour, when eaten in the form of macaroni is more digestible than when made into bread. It can be prepared in so many different ways, served also as a substitute for potatoes with fricassées, stews, fish, etc. It will make a delicious Lenten dish.

Baked Macaroni Plain.

Break into two-inch pieces enough macaroni to fill two large cups. Pour it into a large saucepan of boiling salted water, and boil until soft. Turn into a strainer and let cold water run over it; then place it nicely in a baking-dish and cover with the following sauce. Heat in a small saucepan a tablespoonful of butter, mix into it until smooth a tablespoonful of flour; add slowly and gradually one cup of hot milk; season the sauce with a teaspoonful of salt and a pinch of white pepper. Pour this sauce hot over the macaroni, then sprinkle a small cupful of fine bread-crumbs over it; place little pieces of butter on top, here and there, and bake until the crumbs are a light brown.

Macaroni with Cheese (Baked).

Prepare the macaroni as above, then mix half a cupful of grated Parmesan cheese with the macaroni before adding the sauce.

Macaroni with Oysters (Baked).

Prepare the macaroni as stated above, then mix in two cupfuls of raw oysters, well seasoned, and pour over a cupful of thick cream, instead of the white sauce. Cover with bread crumbs and little pieces of butter, and bake. Serve hot with toasted crackers.

Timbale of Macaroni a la Macedoine.

Make a rich, good paste, line a quart mold with it. Boil half a pound of macaroni until tender, drain and mix it with two-thirds of a cup of rich milk, a piece of fresh butter the size of a large egg, a cupful of grated cheese, a teaspoonful of salt, a pinch of cayenne pepper. When well mixed pour it into the lined mold and bake for half an hour in a hot oven.

Timbale of Macaroni a l'Italian.

Butter and line a mold with half a pound of macaroni, nicely boiled. Take two ounces of butter, two tablespoonfuls of flour, half a pint of rich stock and boil all together; then add a pound of left-over boiled fish, cut in small pieces; a few cut-up raw oysters, a small can of French mushrooms. Simmer gently for ten minutes. Mix into this the boiled macaroni which is left over after the mold is lined, then pour all into the mold and bake for half an hour in a hot oven. This timbale is delicious, and can be served alone as an entrée or at luncheon with heated crackers.

Macaroni or Spaghetti a la Napolitana.

Boil either macaroni or spaghetti in salted boiling water until soft, drain and serve in a warmed dish, pouring over the following sauce:

SAUCE.—Boil until soft a can of tomatoes and strain them. Fry in three tablespoonfuls of butter two finely cut onions, and add the strained tomatoes to them. Thicken with two teaspoonfuls of cornstarch, dissolved in cold water, and add it slowly to the sauce. Pour into this the liquor of twenty-five large oysters, salt and pepper to taste and boil up briskly. Just before serving, throw the oysters in the sauce and boil for a few minutes until the oysters begin to curl, then serve hot on the boiled macaroni. The addition of a few finely cut-up mushrooms, or some mushroom catsup, gives it a very fine flavor.

Tomato Bisque.

One can or a quart of ripe tomatoes stewed until soft enough to strain easily. When strained, put on to boil two quarts of milk, a cupful of butter, two teaspoonfuls of salt, one saltspoon of white pepper. Mix two tablespoonfuls of cornstarch with a little cold milk, so as to make it pour easily. Stir into the hot milk, then add the strained tomatoes and boil for ten minutes, to thoroughly cook the cornstarch. Add a little soda to the tomato to prevent from curdling the milk. Serve with toasted soda-crackers, or fried squares of bread. All other bisques can be made in the same way. They make quite an addition to the daily ménu, are inexpensive and easily prepared.

Fish.

Fish contains but little fat (the white varieties particularly); it is easily digested, and is especially adapted to all those upon whom there are great demands for nervous energy. It is invaluable as an article of food. Salmon heads the list in nutritive qualities, and is much richer than meat. Fish should be perfectly fresh, perfectly cleaned, and thoroughly cooked, or it will be indigestible, and sometimes poisonous. The flesh of good fresh fish is firm and hard, and will rise at once when pressed with the finger. If the eyes are dull and sunken, the gills pale, and the flesh flabby or soft, the fish is not fresh. Cook the fish in salted boiling water for the purpose of keeping the juices in the fish—as the flesh of fish breaks easily, the water should never be allowed to boil rapidly. Salmon, cod, sheepshead, and white fish are all boiled alike and served hot with different sauces. Put a few tablespoonfuls of vinegar and all kind of spices in the water in which the fish is boiled, have the sauce smooth and hot, pour some over the boiled fish; serve the rest in a sauce-boat. Plain boiled rice, potatoes, or macaroni make a desirable adjunct.

Fish Chowder.

Pare and slice six large potatoes, put them on to boil in one quart of water and boil ten minutes. Cut a quarter of a pound of pickled pork in small pieces and fry a nice light brown in a frying-pan; add two large onions cut up thin and fry a light brown. Spread on a dish five pounds of fresh fish, well washed and salt and peppered; spread the onions and pork pieces over it; let it stand for half an hour. In the meantime add two tablespoonfuls of flour to the hot fat and rub smooth; pour into it a pint of hot milk and boil up. When the potatoes have cooked ten minutes, add the fish, the onions, the pork and one pint of hot milk. Boil it all together for twenty minutes; then add slowly the thickening from the frying-pan. Serve hot with heated pilot-biscuits.

Fish Balls or Cakes.

Boil one pint of fish and chop fine; boil and mash very fine eight white potatoes; mix with the fish. Bring two ounces of cream to a boil, add two large tablespoonfuls of butter and two whole eggs, well beaten. Pour this over the fish and potatoes and beat hard, until very light. Then make it into balls or flat cakes; set them in a frying-basket and fry in a full kettle of hot fat. Fish hash can be made from the same mixture as for fish cakes. Put in a frying-pan small pieces of butter until brown, put the mixture in it, cook it for fifteen minutes and turn it out like an omelette. This makes a nice breakfast dish.

Escalloped Fish.

Boil four pounds of cod or haddock in boiling salted water and two tablespoonfuls of vinegar. Boil until the fish starts easily from the bone; remove the skin and bones and break into flakes. Put a pint of cream and a pint of milk to boil, and when near boiling pour into it four tablespoonfuls of flour dissolved in a little milk. When smooth, boil ten minutes and season highly, cover with bread crumbs and bake half an hour.

DESCRIPTION OF PLATES.

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In ordering patterns from us CUT TO MEASURE, two days must be allowed for same. In case of required sizes being kept in stock, orders will be filled without delay.

FIGURE ON COVER PAGE.

Visiting gown of blue crêpe de Chine richly fancified with Venise lace. The application of the trimming on the waist accentuates the fashionable long-shouldered effect, and the sleeves in their generous proportions adhere to the most popular shaping. The graceful skirt is elaborated to correspond with the waist, and in its style embodies the most exclusive features. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

DAINTY CONCEITS IN WAISTS.

(Illustrated on page 4.)

Fig. A175. Waist of black crêpe de Chine handsomely embroidered all over. The fronts frame a soft vest of white silk muslin, caught in a corsage rosette at the center. Graceful elbow sleeves, completed with double frills. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A176. Waist of fern-green Sapho satin, with handsome flower appliqués fancifying the waist, to yoke depth. A low neck effect is employed, in accordance with the new collarless designs. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A177. Evening waist of white Chantilly lace and silk muslin. Decollétâge outlined with pearls; surplice fronts secured high on the bust; elbow sleeves. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A178. Evening waist of black crêpe de Chine, with "1830" bertha tucked at the top. Shirrings contribute to the general effect, and shoulder-straps are employed. Pattern, $1.00. Cut to measure, 50 cents extra.

LATEST CONSTRUCTIONS IN CLOTH.

(Illustrated on page 6.)

Fig. 207a. Street gown of réséda-green basket cloth, showing effective arrangement of strap collars and strappings on the modish sleeves. Skirt is fancified to correspond, and the addition of lace medallions gives a *chic* air. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. 208a. Gown of oyster-colored broadcloth, in light-weight quality, in charming combination with Cluny lace. The coffee coat is of exclusive shaping, and cord loops and buttons adorn the fronts. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. 209a. Gown of royal blue voile, with blouse waist faced at the fronts with batiste and turned back in revers. Military shoulders outlined with fringe. Collar of panne; leg-o'-mutton sleeves. Skirt is plaited in front and at the sides. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

PRETTY BODICES FOR FORMAL WEAR.

(Illustrated on page 8.)

Fig. 718. Bodice of Venise lace, with bolero and sleeves of bêbe-blue gros de Londres, fancified with novelty braid. Scarf of bêbe-blue crêpe. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 719. Bodice of poppy-red bengaline, with simple decoration of black silk cord and tassels. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 720. Bodice of alabaster-white crêpe de Chine, decorated with embroidered appliqués, and fronts bordered with pale-blue panne, decorated with fancy buttons. Vest of embroidered chiffon. Tops of sleeves shirred. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 721. Monte Carlo waist of white crêpe de Chine, with guipure decorations. Scarf of sky-blue panne crêpe. Pattern, $1.00. Cut to measure, 50 cents extra.

HANDSOME EVENING GOWNS.

(Illustrated on page 10.)

Fig. A198. Dancing or dinner gown of alabaster-white peau de crêpe, with decolleté neck, elaborated with thread lace and tucks. The skirt is shaped according to the most exclusive models. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A199. Dinner gown of white silk muslin embroidered between bands of black velvet, uniquely applied. Pompadour neck, and elbow sleeves. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A200. Dinner or evening gown of black Liberty silk, flounced above the knees and elaborated with shirrings. A corsage bouquet of cabbage roses gives a *chic* air to the low-neck bodice. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

FASHIONABLE MOURNING DRESS.

(Illustrated on page 14.)

Fig. A166. Costume of black Mozambique relieved with crâpe. Surplice collars widen the shoulders, and silk ornaments and dull jet buttons add a finishing touch. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A167. Costume of black silk poplin, with jabot of black chiffon and relief of black crâpe. Leg-o'-mutton sleeves. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A167. Costume of black crêpon, in plaited style; front panel of crâpe. Rosettes of crâpe are fancifully disposed on the waist. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

CHARMING DESIGNS IN SILK AND LACE.

(Illustrated on page 16.)

Fig. 726. Waist of white crêpe de Chine, with bolero fronts forming a yoke of Cluny lace, below which accordion plaits regulate the fulness. Frills of lace supply the finishing touch. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 727. Waist of ivory silk muslin in fanciful tucked effect, with bolero tucked *en bayadére*. Insertion, lace frills and buttons contribute to the decoration. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 728. Waist of white peau de crêpe in combination with antique lace, with pointed neck and yoke, elaborated with insertion, below which shirrings control the fulness. Three-quarter length sleeves. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 729. Waist of white tussah silk adorned with Cluny lace, effectively disposed. Bolero simulated at the front by frills of lace outlined with insertion. Pattern, $1.00. Cut to measure, 50 cents extra.

ALL-WHITE TOILETTES.

(Illustrated on page 18.)

Fig. A172. Costume of alabaster-white satin-cloth, trimmed in bands of guipure d'art. Skirt is fancifully decorated, as is also the waist, buttons providing an ornamental touch. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A173. Costume of oyster-white satin-cloth, with bolero waist elaborated with medallions, velvet and cord ornaments; cuffs and belt also of velvet. Skirt shows a novel arrangement of medallions in graduated sizes. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A174. Costume of white peau de crêpe in combination with all-over net ornamented with a design in cloth. Plaits are a feature of the waist and sleeves. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

FOR CEREMONIOUS FUNCTIONS.

(Illustrated on page 20.)

Fig. A204. Gown of cadet-blue veiling elaborated with plaits at the front and shirrings. Waist shows

(Continued on page 47.)

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THE HOME DRESSMAKER

Conducted by MLLE. PRATIQUE.

(See 2d Cover for Coupon.)

Note.—Pattern advertised in Home Dressmaker Department is procurable only until last day of month in which issued.

FAR-SIGHTED mothers are already beginning on the young daughter's wardrobe for spring and summer, and, indeed, considering the many changes that it requires for the growing child, this is a wise expedient.

We again wish to call the attention of our patrons to the fact that patterns issued in the Home Dressmaker Department are procurable only during the month in which issued.

Our special pattern this month is a little girls' low-neck dress, to be worn with or without a guimpe. It is in 6 years' size only, and for the making will require 2¾ yards of material 36 inches wide, with ¾ yard of contrasting fabric for the bertha, and sleeve-frill in block design, or 3 yards of goods 36 inches wide for entire dress, including bertha.

This stylish pattern may be obtained by returning coupon on the editorial page of this number, which is the back inside of cover, accompanied by 10 cents in stamps. We recognize no orders unless accompanied by the necessary stamps. Our free patterns, issued in this department, will be furnished in Europe at 25 cents apiece.

The frock here pictured was developed in cloud-blue cotton étamine, with a bertha of black taffeta overlaying a bertha of lace, and providing a pretty finish for the rounding outline of the neck. The blousing waist is invisibly closed at the back and is joined to the skirt, which shows an arrangement of plaits at each side of a box-plait allowed at the center of the front, and the fulness of the back is disposed in two box-plaits.

A smart reproduction of the mode would be in white Galatea, strikingly combined with scarlet piqué. A guimpe of tucked white nainsook would be a dainty accompaniment to the dress.

Styles for children are strongly fashioned after the picturesque. Black and white have taken the precedence over all colors, and all-white toilettes, including hat, cloak, stockings and shoes, have been highly popular during the winter, and will continue to command attention for warmer months.

Tub frocks are numerous and dashing. Red in its many shades will be exceedingly smart in piqué, linen and other wash materials, and the various shades of blue are close rivals.

Point d'esprit, lace, silk muslin, Swiss and embroidered linons will be selected for more elaborate occasions, and will be simply made and worn with panne ribbon sashes in gay floral and Pompadour designs.

* * *

We have stepped gradually into an atmosphere of sloping shoulders, long and broad, sleeves picturesquely *bouffante* below the elbow and skirts built on greater dimensions.

Particularly true is this of the summer gown, representative types of which are exhibited in the shops in a bewildering assortment of colors, and tempting styles.

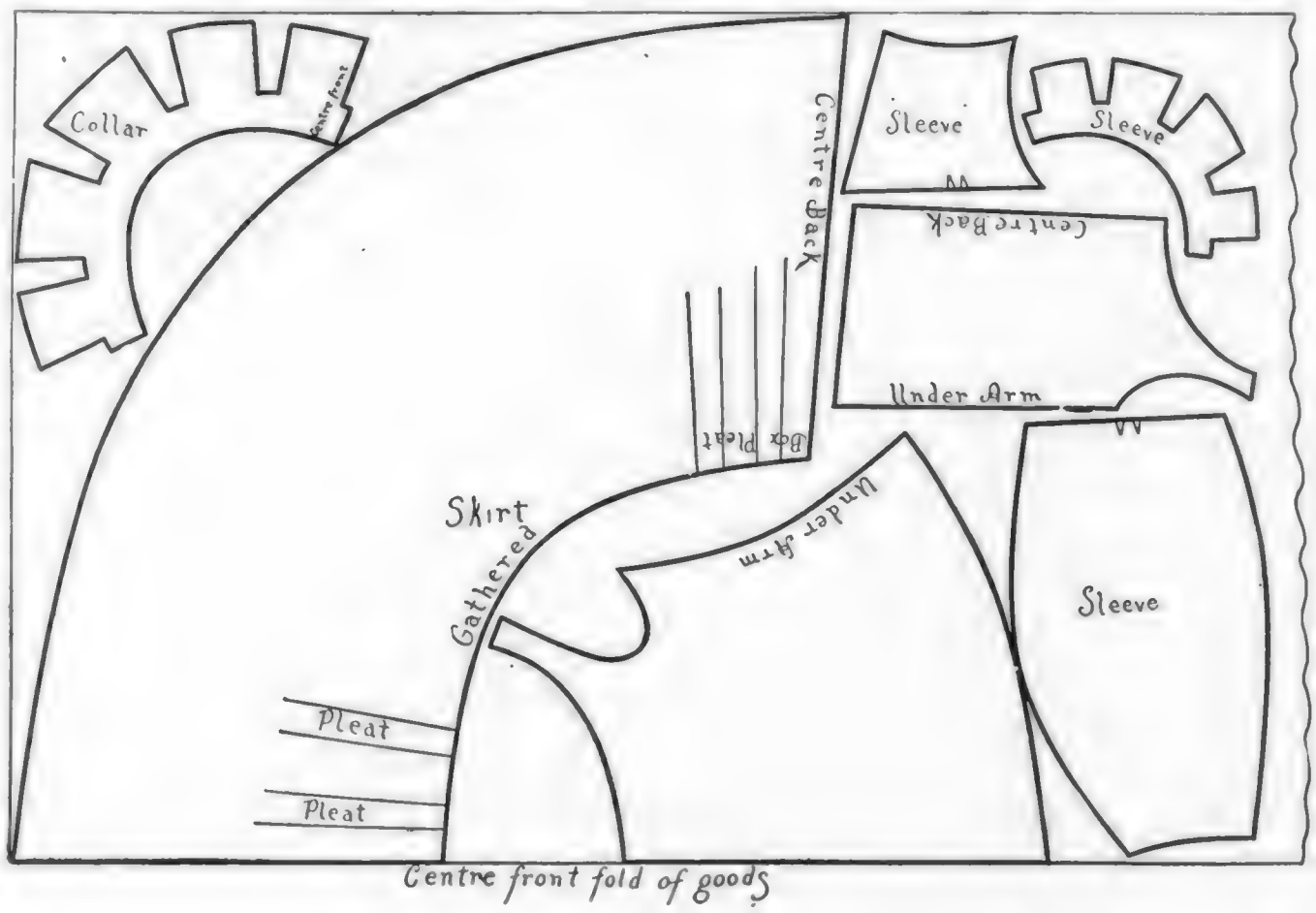
Cotton laces are very fashionable for trimming, especially in the imitation Cluny and antique patterns, and broad bands are the distinctive embellishment. Blue is most popular, next to white, in all shades, from sapphire and royal blue for the street, in woolen fabrics, to all shades in beautiful cotton materials, such as étamine, hopsacking, grenadine and mercerized linen and cheviot.

For the natty shirt-waist suit these cotton goods are highly recommended, and plaits, stitching, lace and buttons form the main decoration.

There is a new shade of green that is highly becoming to blondes, and which is distinguished by the name of goose-green. White is contrasted with it, and the harmony of green and white is preserved throughout. A *chic* tub gown of this order was made with the gored skirt adjusted at the top with plaits, stitched to hip-yoke depth. The waist had a novel yoke bolero that extended upward toward the center and formed caps for the sleeves in the desired sloping style. Insets of Cluny in medallions gave the necessary relief tone, and white pearl buttons adorned the front.

A gown of white mercerized linen banded with Cluny or antique lace is an excellent investment that commands admiring attention. Flat plaits may be arranged above each band, which, because of the width, should be made to slant toward the front, the seam of the skirt being made at the center.

Twine-cloth is a novelty that will be universally sought for smart woolen gowns. Very elaborate are some of these conceptions, the white, oyster and putty shades being particularly *chic*.



DESCRIPTION OF PLATES.

(Continued from page 45.)

the fashionable military shoulders in caps, and a *chic* touch is supplied in a jabot of white silk. Medallions of antique lace add to the decoration. Pattern, waist $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A205. Gown of white poplin, with a bolero simulated in the waist by box-plaits. The same device decorates the skirt. A soft crush belt of panne ribbon defines the sloping line of the waist. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A206. Gown of sage-green bouretted crêpe, showing a unique disposition of box-plaits. The elaborate blouse waist is relieved with white silk, embroidered bands, and fancy cord ornaments. Fancy stitches play an important part in the garniture. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

NOVEL SPRING COATS.

(Illustrated on page 22.)

Fig. 758. Monte Carlo coat of white cloth, fancified with stitched strappings and cord ornaments. Fronts faced with embroidery and velvet. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 759. Louis XV. coat of black taffeta in plaited style. Plaited sleeve caps, shoulders in military style. Decoration of Venise lace. Belt of panne. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 760. Monte Carlo coat of black peau de soie, relieved with strappings and black lace. Facings of panne and lace. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 761. Monte Carlo coat of putty-colored broadcloth, with fichu collar and vestee of black panne. Decorations of silk cord. Pattern, $1.00. Cut to measure, 50 cents extra.

CHIC STREET COSTUMES.

(Illustrated on page 24.)

Fig. A201. Street costume of silver-gray basket cloth, lined with white taffeta. Short Monte Carlo or coffee coat in plaited style. Flat collar of blue velvet with stitched taffeta, completed with fancy ornaments. Sleeves of newest shaping. Skirt relieved with deep tucks. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A202. Costume of royal-blue voile, simply decorated in braid overlapping fancy silk bands. Plaited front in panel style; waist plaited to correspond. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A203. Costume of gendarme-blue basket cloth, fancified with plaits. Coffee coat completed at the neck with tapestry embroidery and grêlots, and short ends of blue panne silk. Skirt shows latest conceit in strapping. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

WALKING SKIRTS FOR CLOTH AND COTTON.

(Illustrated on page 26.)

Fig. 410. Skirt of white piqué, decorated with stitched bands of white linen. Plaited back. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 411. Skirt of gray homespun, with tucks stitched to simulate plaits. Stitching and buttons supply a neat finish. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 412. Skirt of blue mercerized linen in slot-seam style, stitched in white. Unique hip strappings. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 413. Skirt of dark-blue cheviot, with tucks stitched in white to simulate plaits. Wide strappings of the material, stitched in white. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 414. Skirt of crimson cotton hopsacking, stitched in white. Hip-yoke extended to form front panel. Pattern, $1.00. Cut to measure, 50 cents extra.

DISTINCT TAILOR STYLES.

(Illustrated on page 28.)

Fig. 647. Costume of black taffeta with Eton bolero, with neck decoration of lace over satin, and fancy cord ornaments. Skirt varied with box-plaits. Deep crush belt of black satin. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. 648. Costume of royal-blue étamine, with tucks stitched to simulate plaits. Louis XV. coat. Decorative bands of embroidery and cord ornaments introduced. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. 649. Costume of gray twine-cloth, with Eton bolero and skirt fancified with strappings. Crush belt of satin. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

STYLISH COATS FOR CHILDREN.

(Illustrated on page 30).

Fig. 184a. Coat of gray broadcloth, fancified with machine-stitching, strappings and cord ornaments. The sailor-collar is of unique shaping, and decorated, as are the sleeves, with narrow bands of white taffeta. Large pearl buttons. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 185a. Coat of cloud-blue French broadcloth, relieved with machine-stitching and narrow insertion. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. 186a. Coat of light-blue French broadcloth, relieved with white broadcloth appliqués and black and white cord. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. 187a. Coat of navy-blue zibeline, with oddly-shaped collar of white étamine, embroidered in blue fancy stitches. Openings to pockets are made obliquely at the sides. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. 188a. Japanese coat of black taffeta in Kimono style, shirred at the neck to yoke depth and at the tops of the sleeves. Trimming band and cuff of white broadcloth. Pattern, $1.00. Cut to measure, 25 cents extra.

TUB FROCKS FOR CHILDREN.

(Illustrated on page 32.)

Fig. A179. Frock of navy-blue linen in sailor style, with collar and shield of white linen, banded in Hercules braid. Scarf of scarlet wash-silk; embroidered chevrons of a nautical order provide a neat finish. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. A180. Frock of white cheviot trimmed in scarlet wash soutache braid. Shirrings are introduced on the waist, below the round yoke, and on the skirt. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. A181. Frock of white mercerized linen, in plaited style, stitched in scarlet. Scarlet glazed kid belt. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. A182. Frock of scarlet Galatea, with double sailor-collars that taper at the front, forming the double-breasted portion of the fronts. Kilt skirt. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. A183. Sailor suit of réséda-green cotton étamine, with a collar of white linen introduced at the neck. Embroidered chevrons give a *chic* air, and a tie of poppy-red silk gives the necessary relief tone. Skirt is tucked above the hem. Pattern, 75 cents. Cut to measure, 50 cents extra.

FROCKS FOR THE YOUNG MISS.

(Illustrated on page 34.)

Fig. A189. Frock of silver-gray peau de crêpe, with trimmings of white cloth embroidered in gray, in arabesque design. Accordion-pleated bertha. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A190. Frock of lake-blue cotton basket cloth effectively relieved with embroidery. Drop-shoulders, and the belt is of patent leather. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A191. Frock of white India linen, suitable for confirmation. Garniture of Irish embroidery. Square yoke. Shirrings are introduced with good effect. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A192. Frock of cloud-blue étamine, decorated with embroidered bands. Bolero waist and sleeve-caps are features of the mode. Pattern, $1.00. Cut to measure, 50 cents extra.

SMART APPAREL FOR CHILDREN.

(Illustrated on page 36.)

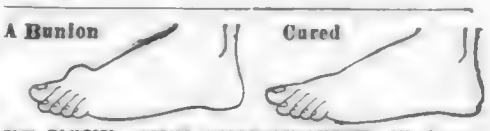
Fig. A193. Frock of white piqué and embroidery. Buttons and strappings provide an ornamental touch. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A194. Frock of white Galatea, trimmed in bands of red piqué. Plaited skirt. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A195. Frock of scarlet delaine, trimmed in rows of black velvet ribbon. French waist, deep bertha, pointed at the front and back. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A196. Little boy's or girl's frock of white linen, with embroidered shawl-collar framing a tucked vest. Tucks embellish the tops of the sleeves. Skirt lengthened by a flounce. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A197. Little boy's or girl's frock of white piqué, in Russian style. Closing arranged at left side, with three buttons. Patch-pocket applied high on right side. Belt of the material, closed with a button. Pattern, $1.00. Cut to measure, 25 cents extra.



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The Fashion of a Hundred Years Ago.

By ARDERN HOLT.

THE styles of a hundred years ago more or less impregnate current fashions. It was the period of the Republic in France, and everything had changed, the hours of dining, the train of thought, and more than all things, the dress of the people. Hoops and paint were banished, St. Pierre's "Paul and Virginie" had initiated a feeling for simplicity, and silks and satins yielded to muslin gowns and white straw hats. With the revolution in the State and the appreciation shown for republics which were associated chiefly with classic days, came a return to classic models, and the ladies dressed their hair and themselves in classic attire, adopting Greek and Roman fashions and alarmingly scanty draperies.

In England George III. was king, and whereas in the earlier years of his reign powder and hoops and patches had held sway, all these yielded to the adoption of clinging drapery.

Those who are bent on reproducing the modes of 1802 and 1803 have a plethora of choice, but they must abjure petticoats as much as they can and favor short waists, long gloves, and low bodices mostly.

A mode of the moment for walking was a short skirt with a couple of stitched bands round the hem, and over it a distinctive bodice fastening at the back, cut in one, with a straight all-round basque, not unlike the jerseys we used to wear: this assumed a V shape, low at the neck, and was bordered with a frill, accompanying a helmet-shaped cap. The large muffs of to-day were worn, and the parasols were not only jointed, but were made so that they could be tilted sideways.

The most charming hoods bordered with lace were fastened under the chin, made of some gossamer material, and attached to them were long lace ends, which fell almost to the knee. The fashionable colors were orange, blue, scarlet, Egyptian brown, puce, coquelicot, and pea green. It was the day of shawls, richly embroidered. The hairdressing was really very pretty, the hair covering the forehead, and often gathered at the back, where it was intermixed with soft silk gauze, the twisted curls on the top of the head being very picturesque, sometimes mingling with draped scarves.

Colored feathers and flowers were worn in the hair. The description of the hairdressing reads very much like the present style, the hair divided in the middle, very low from the crown to the brow, a single curl in front, but love locks often fell on the shoulders, and plaits or loose curls. Hats were turned up behind, diamonds were all the rage, and chains of pearls on links of gold displayed the medallions then in vogue. The fashionable coiffures were *à la* Ninon and demi-Titus, and turbans of white muslin with plumes were worn, and very becoming they were, and so were mob caps. Striped velvet ribbons figured on the dresses. It was the fashion to be pale and to ignore rouge.

Underskirts of one color, overdresses of another, and tunics *à la Juive*, with short waists and long sleeves, all to match, and a little touch of the color of the underskirt in the sleeve were the prevailing styles worn with filets of gold wire in the hair accompanying veils floating at the back. For evening there were patent net and embroidered crêpe, distinct trains, swansdown tippets, and white shoes, fichus being often folded round the bodices. These were cut very low, but were filled into the neck with a sort of tucker. Quite plain skirts, short jackets, opening over a full white chemisette, and beaver hats with stiff crown were also fashionable. Colored girdles figured on many of the dresses, it being specially

mentioned "that robes without tails" were in vogue. But women clung to the crêpe turbans, they were so becoming, and it was *de rigueur* in those days to wear the flowers that were in season, and a great deal of muslin in the day time, with fur tippets or white cloaks. The pelisses of those days were often rounded at the edges, and were at least half a yard shorter in the waist, the sleeves cut in one with the bodice from the neckband, the cuff as a part of the sleeves falling over the hand. Arched combs with earrings and sandalled shoes were noticeable.

The capotes took the place of bonnets; they encased the hair at the back like a net, and the brim, which was oval, overshadowed the face. A half-handkerchief frequently secured the outdoor headdress, and both for morning and evening wear chemisettes drawn up to the throat were a feature. Neckerchiefs with frills reaching just to the shoulder were a favorite trimming on morning gowns.

White beaver hats were accompanied by white veils, and many of the crowns were suggestive of helmets. Reticules were going out of fashion, but there were no pockets, and the ladies carried their money tied in the corner of their handkerchiefs, their keys being attached to another corner of this useful mouchoir.

There was great grace and delicacy in the evening dresses when they were bordered, as they often were, with garlands of flowers continued round the décolletage and down the center of the front, often duplicated on the turban when a metal coronet pointed in front was not worn.

Nothing could well be prettier than the crossing bodices held in by jewelled belts. Long pendant sleeves often supplemented the long, tight sleeves, worn alike for day and evening, and it was extraordinary how women were able to walk out in short sleeves and low dresses and very few under garments. It was a comfort to see that in time triple capes were made to slip over the décolletage.

An ideal dress for a young girl was made short, showing her pink shoes beneath, a row of single roses carried round the hem of the long upper skirt festooning it over the under petticoat. Italian gauze was much to the fore for evening dresses, and the fashionable gloves were white kid, Limerick, or York tan.

The men in those days wore low-crowned beaver hats, high stocks, with collars having points coming almost to the ears, and the "twice-rounder" white tie. Breeches and top boots were adopted for day wear, and embroidered shirt fronts and long-tailed coats.

The men wore their hair cropped and the shirts are described as having round plaits on the breast and sleeves. The higher the collar the better they pleased the beaux, and some of the more fashionable ones rose from the neck as high as the nose. In the current fashions of the day the young men were described as wearing "very short coats with skirts so separate as to allow the breeches to be seen between them." The coats were tight on the arm and broad on the shoulders, with a number of folds towards the sleeves, globular buttons were often introduced upon them; outdoor coats with their triple capes, the riding coats having velvet collars.

The mode came in of wearing the stockings of the same nankeen color as the breeches; grey when they were grey, or grass-green when they were green. The hats had small brims, and, as heretofore, the waistcoats were cut very low, with a single row of buttons.

The jewelry of this period was brilliant and abundant. There were many rings and many bracelets, jewelled bandeaux in the hair and jewelled aigrettes on the turbans; the chains about the neck grew longer and longer, coming almost to the knee, and were often caught up on the bust with a jewelled ornament. Rivières of gems encircled the neck, the belts were jewelled, and pearls were dotted about the gowns. Sandals accompanied the shoes of satin, and kid.

GIVING, ACCEPTING AND DECLINING INVITATIONS.

THERE are several points in connection with "invitations" which will doubtless interest many of our readers, to judge from the questions that reach us on the subject, and which embrace both sides of the question—in reference to giving such and in replying to the same.

When a number of guests are invited to a ball or dance, reception or garden party, however friendly the givers may be with those they invite, the invitations are strictly formal and in the third person, simply because it would be out of the question to write notes of invitation in the first person to a large number of friends and to send the formal invitations to acquaintances only. It would require too much time and thought to make such a division, and therefore all are alike invited on equal terms by means of the universally used at-home cards.

Should these invitations be answered in a similar manner? is a point which is not clear to many of our correspondents, and they are in doubt whether the replies to formal invitations, whether given by intimate friends or mere acquaintances, should invariably be worded in the same person as are the invitations.

The answer to this doubt is that those on friendly terms should write and either decline or accept in the same intimate style usually employed by them in correspondence with those who have invited them, that, is in the first person.

There is no reason for adopting the formality of the third person, as there is but one note to write on the subject, and to do otherwise would appear very ceremonious and stiff.

Acquaintances not on intimate terms should, as a matter of course, reply in the third person in the same form as are the invitations.

Invitations to large dinner parties in town are usually issued on dinner cards printed for the purpose. On the ordinary at-home cards, bar the words "At Home," "Mr. and Mrs. A. request the pleasure of Mr. and Mrs. B.'s company at dinner," etc., is the form employed, and these invitations are not seldom replied to on printed cards also of acceptance or refusal, but these cards are only used when the dining-out acquaintance is a large one.

The same rule holds good as regards in which person to reply, as already stated, when notes of acceptance or refusal are written. They may be in the first or third person, according to the strength of the friendship. In the country dinner invitations are invariably given in written notes and not on dinner cards, and the first person is far oftener used than the third.

Another debatable point is concerning the wording of acceptances or refusals. Should the nature of the invitation be mentioned in the reply? As a matter of accuracy it should be done in all replies, thus: "To dine with you on the 28th," "for your garden party on the 30th," "for your dance on Wednesday, Feb. 1," and so on. To say "for your kind invitation on the 21st" might be misleading to a person who entertained largely, and who was giving a garden party and a dinner party on the same date, and inviting many guests to both. Not to include the function by name would make the reply a very bald one. Moreover, it is the correct etiquette so to do.

Courtesy, rather than etiquette, controls the little fact of stating the actual reason for refusing an invitation, as it is not imperative to say anything beyond expressing regret; but between friends it is usual to give the actual barrier that prevents acceptance as being more frank and also more friendly.

To regret inability to accept is the usual thing to write as far as slight acquaintances are concerned, not so as regards friends of long standing.

All invitations received from united hosts, whether they be the colonel and officers of a regiment or a body of bachelor hosts, or from a mayor and mayoress, or from a committee of any society, should always be answered in the form in which they are couched, viz., the third person, and the reason for declining such invitations not given.

Invitations to luncheon are most generally given by notes written in the first person, even to slight acquaintances. Yet there are occasions when the third person is the more suitable one to employ, that is to say, when comparative strangers are invited; newcomers in a county, new curates in a parish, for instance, and when to address them in the first person would be inappropriate.

Invitations to this meal are issued in the name of the hostess only, unless the host occupies some public position, when his name should precede that of the hostess, this when the function is a semi-official one and is a luncheon party rather than a luncheon.

It should be remembered that the meal is termed "luncheon" in all invitations, whether the guests are many or few, and that it should not be termed "lunch."

Invitations to luncheon are worded very much as are those to small dinners. "Dear Mrs. A.,—Will you and Mr. A. come to luncheon on Thursday, the 21st inst., at 1.30?" etc., or "Dear Mrs. A.,—It would give us much pleasure if you and Mr. A. would come to luncheon with us on Wednesday, 21st inst.," etc. Substitute the words "and dine" for "to luncheon," and the two invitations are thus synonymous.

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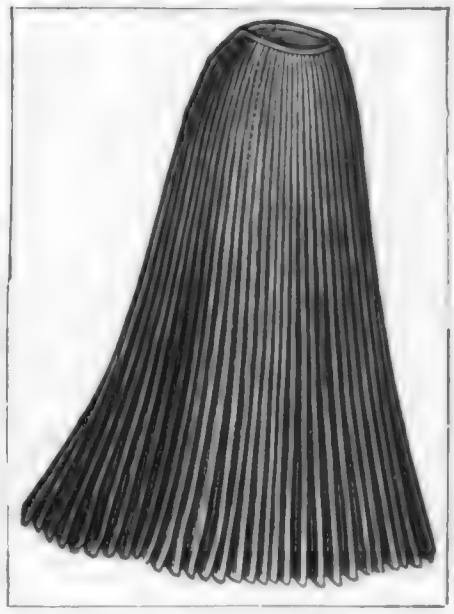

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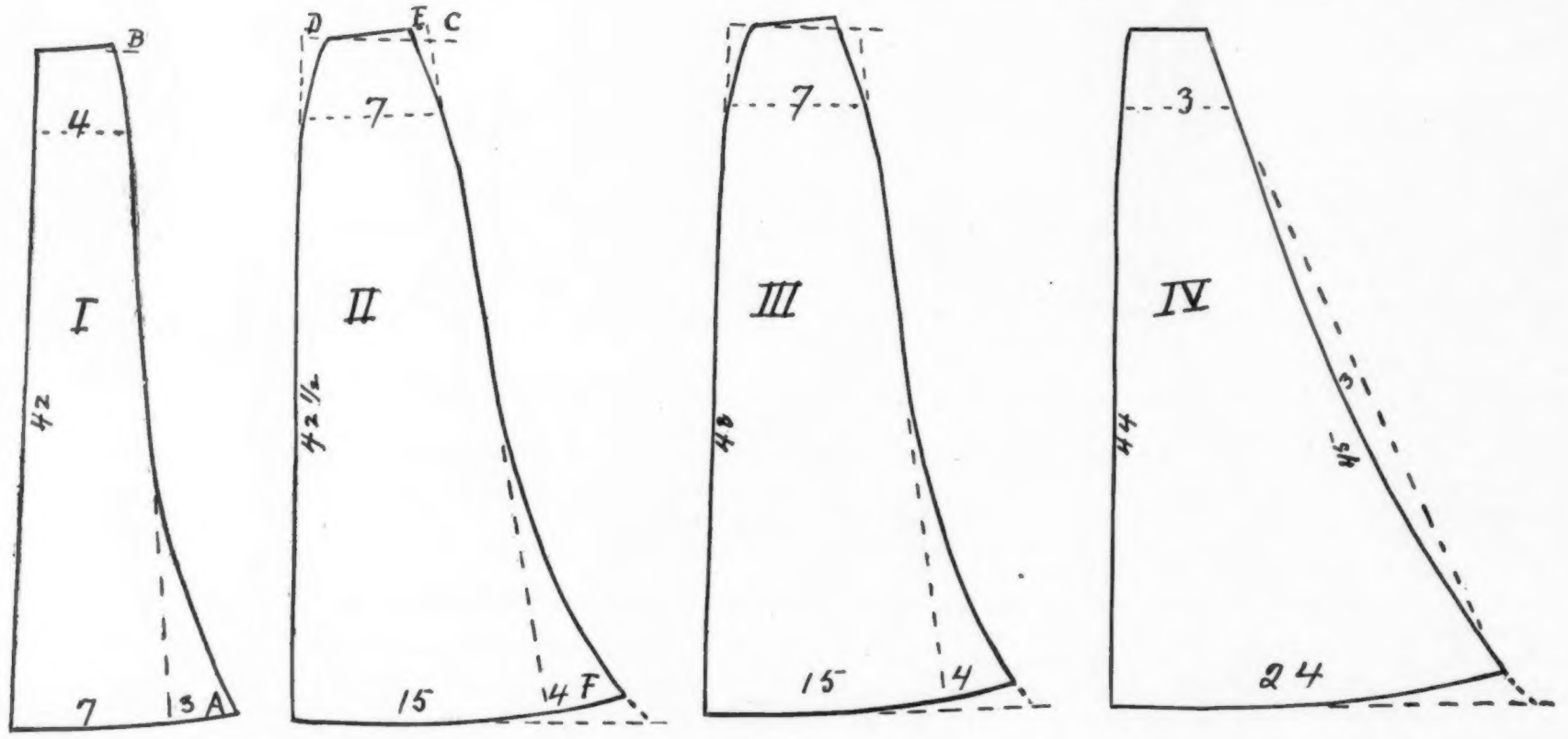
Seven-Gored Flare Skirt with Habit Back



In one of our previous lessons we showed how to draft a plain seven-gored skirt to actual measure, but in this lesson we desire to show how to cut a seven-gored skirt that will give a flaring effect at the bottom and at the same time set closer to the form below the hips. Sometimes skirts are cut with a flare on both sides of each gore at the bottom, but in this lesson we will have it only on one side.

We will use for our draft the following measures: Waist, 24; hip, 42; length of skirt in front, 42; length of skirt at side, 43; length of skirt in back, 45.

How to Determine the Width of Front Gore.

We will draft the front gore first, and to aid you in determining the width of this gore at the hip we will give the following rule: When the hip measure is 42 inches, the width of the front gore at the hip will be 4 inches, and for every 4 inches larger we will increase ½ inch. Example: For 42-inch hip 4 inches for front gore; for 46-inch hip 4½ inches for front gore; for 50-inch hip 5 inches for the front gore, and for every 4 inches smaller than 42-inch hip we will decrease ½ inch on the same principle.

How to Draft the Front Gore.

Draw a straight line for the centre of the front 42 inches long; square out at the top for the waist line. Measure down from the waist line 5 inches and draw the hip line, making this line 4 inches wide at the hip; square out at the bottom for the base line 10 inches to A; from A measure back 3 inches, and draw a straight line from this point up through the hip line and on through to B, which is ½ inch above the dotted line at the waist. Draw a straight line from B to the centre of the front. You now measure up from the bottom along the back edge of this gore 14 inches, and draw a curved line from this point down to point A, as shown by the diagram, and this will finish the front gore.

How to Draft the Front Side Gore.

Draw a straight line for the front edge of this gore, which must be the same length as the back edge of the first gore, in this case 42½ inches; draw a straight line out at the top, as shown by the dotted line. Measure down from the top line 5 inches to the hip, and draw a straight line out from this point 7 inches for the width of this piece at the hip. At the bottom draw a straight line 19 inches. (The width of gores at the bottom is governed largely by fashion, and we will make the width of each of these side gores 19 inches.) Measure back from this point 4 inches, and draw a straight line from the 4-inch mark up through the hip line and on up to a point ½ inch above the dotted line at the top to C; draw a line slightly curved from C to the front line. D is about 1½ inches from the front line and E is about 2 inches from C. Form curved lines from E and D to hip, as shown by the diagram.

To get the back length of this gore, measure down from E to F 43 inches and curve down to the bottom line. Measure up from the bottom along the back edge 14 inches, and form a curved line from this point down to F, as shown on the diagram, and the front side gore is finished.

As you will see by the Diagrams II. and III., the back side gore is the same as the front side gore, with this exception, that the back edge will be one inch longer. This is used in this skirt, as it will have a slight sweep or train in the back.

How to Draft the Back Gore.

Draw a straight line the same length as the back edge of the back side gore, this time 44 inches long; draw a straight line out at the top; measure down from the top line 5 inches to the hip, and draw a straight line out 3 inches. As one-half of the hip measure is 21 inches, and we have used 4 inches at the hip of the front gore and 14 inches in the two side gores, this would make 18 inches of the hip measure we have already used; so, if we deduct 18 inches from 21, which is one-half of the hip measure, it will leave 3 inches for the width of the back gore at the hip line.

As we desire the width of this skirt to be about 4 yards around the bottom, 72 inches would be one-half of this amount. Now, as we have used at the bottom of the front gore 10 inches and at the bottom of the two side gores we have used 38 inches, and if we add these two amounts together we then have 48 inches; subtract this amount from 72 inches (or one-half of the whole width) and it will leave 24 inches for the back at the floor, so draw a straight line out at the bottom 24 inches, then draw a line from this point straight up through the hip line and on to the waist or top line. Measure from the waist line in the centre of the back down towards the bottom the length you desire in the back, and form a line for the bottom of this gore. The centre seam of the back is finished by a curved line from the bottom to the hip by curving in from the straight line about 3 inches just 20 inches from the bottom, and this will finish your back gore.

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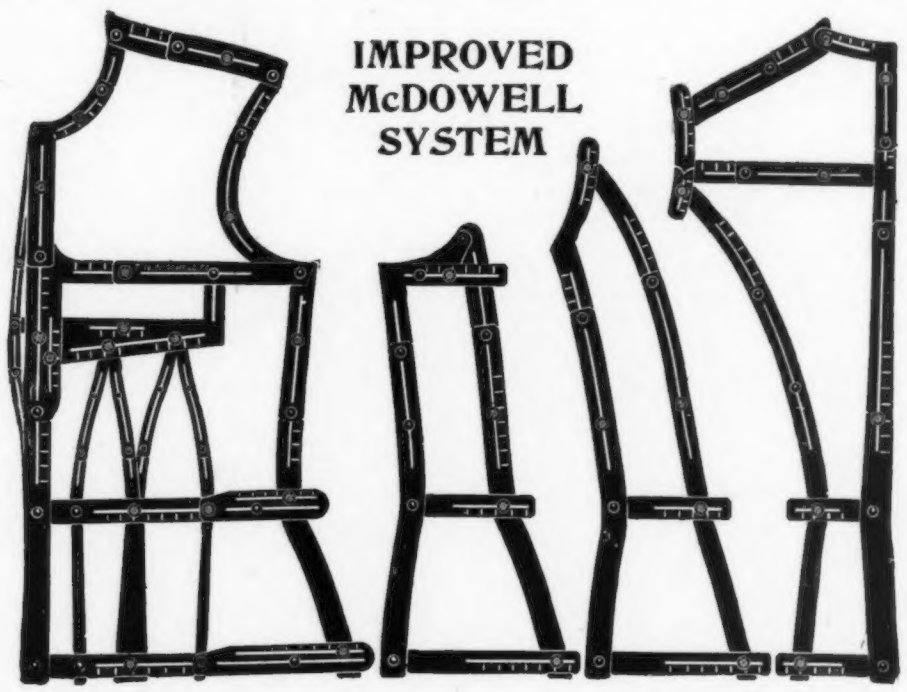

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